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Photo by Gilbert & Brown, Philadelphia.

BERTHA GREENOUGH,
As Lady Bobbie in *The Little Minister*.

THE MATINEE GIRL.



This week has been one of the dreariest in the memory of a generation. The darkness and the drizzle of rain; the cold east winds, culminating at the close of the week in a genuine September blizzard that calls for fire and gas logs, were a fitting setting for the sad event that has so paralyzed and dashed the hopes of everybody that it seems almost hopeless to long for a cheerful outlook at life once more.

A week ago Saturday morning the Matinee Girl woke early and crept out to the door for the morning papers, in order to learn of the condition of the nation's invalid at Buffalo.

It was too early for the papers, and the next thing was a look at the weather. "No sleepers," looking out over the city, it seemed like one of Don's infernal conceptions.

There was not a ray of light. The rain misted in blasts across the sky, and the dark, heavy, sodden looking clouds had formed a hideous mask threatening mask from which the dew-drops streamed and swirled about like the hair of a witch.

Nothing stirred within the whole dreary outlook. Not a sound came up from the street. Everything was black, miserable, hopeless. The earth seemed a grave and the houses were weeping over it.

Then something unfamiliar struck the eye. About the foot of each of the flagpoles within view of the window there was a huddled, motionless mass, fallen prostrate upon roofs and eaves like a body fallen from a height.

Instant, motionless, beaten upon by the rain, with no friendly breeze to lift it from its lowly station, the American flag lay, like a dead thing, expiring nothing but misery and despair.

Those who have seen their flag floating under such skies know of the keen thrill of gladness that comes with the sight of the stars and stripes.

It is like the face of a friend. It has a human significance that arouses the American in one's blood and makes the desire to throw up one's hat and cheer.

To see the flag huddled there in its misery was worth a whole lifetime of Delart's. And I thought of the words of the song that tells of the children watching through the dawn to see if the flag that streamed so valiantly from the ramparts at twilight "was still there."

I have heard the workmanhood of that song decided many a time by post patriots who wished that our national anthem could have been written by a woman's hand, and John Philip Sousa has told me that the music is stolen from the songs of another nation.

But no one that has ever looked through the dawn and seen the flag of the city, as they were that Saturday morning, and felt the awful desolation of what they expressed, can ever change that song with the wonderful picture it paints as well.

The flag that they hailed so proudly as the daylight faded and that through the night shone in the light of the rockets, giving them hope and courage!

But with the dawn came the mist, blotting out the broad stripes and the bright stars that symbolized what they fought for. One can fancy the constant joy of those hearts when the morning's first gleam still showed the flag proudly in its place, in full glory resplendent.

That song has more than a hymnster's rules in it. It has the true feeling, the thrill, the spirit of patriotism.

We Americans need a Kipling to write for us a national song. In the rush of our progress we forget so much.

No one who has lived through the last week can have failed to realize the experience of what a sudden bringing to mind of events that tragedy at Buffalo and the obsequies of the Nation's Chief meant to every one.

Through continued prosperity, success in war and financial conditions for the country promising even further power and importance among the nations, we plunge on as though life were a trifling.

Even the recent war, with its sadness and its final triumphs, was barely realized by those who did not experience the near loss of friends and relatives.

It was an experience through which many Americans lived proudly, wearing photographic buttons in their coats and buying more evening extras than usual, and that was all.

It was an occasion during which many more Americans with hot air capacities of unquenchable measure sat about and smoked the pipe, the navy, the heads of departments and the general management of things.

As to events since the war, the internal squabbles, the plaster arches to our hero of Manila Bay, when we wished to make a President whether he would or not, and the

coquettish, almost skittish, way in which we forgot him later on, we are making a record that promises to make history's pages seem like a satire to the child of the future.

As for the child of the present, his patriotism is nursed, and his reverence for his country increased by the hideous form of cartooning and burlesquing the heads of the Government that began by merely being a vulgarity and an evil, but that promises to become a national disgrace.

We play without a limit, forgetting that the affairs of a country like the United States can never be made a game even though the chips be all blue and the players politicians, tricksters, bucksters—what you will.

We are a dollar-greedy people and we all have something to sell, and it is right that we should sell it; but we can keep our souls off the counter.

Through all the tears and the sufferings of the country, the sad drawn faces around the tomb at Canton, that Americans as a class have become most accustomed to in burlesque pictures, no individual can have escaped a cringing feeling of personal shame like the sting of a lash with the thought of the crime itself, the manner of its doing and the conditions that have made it a terrible, calamitous reality.

Our grief overpowers us now and blinds us as a nation to all else but our sorrow and sadness for the dead soldier who was our President.

But when the sun shines again over the grave in Ohio and we take down the crepe and the purple from our walls, I wonder if the flag will ever look the same; if it will ever float "valiantly" again, or if it must always appear crushed, distorted and huddled at the foot of its shaft, drunched in the ture of the universe?

All the sadness and the gloom in the world must give way to a visit from the Idiot. The Idiot is the pet name for a friend of the Matinee Girl's who always calls when one is very busy, or very sad, or very happy, and proceeds to do seventeen different kinds of fool things.

Whenever the Idiot comes in I am stricken with just one idea. What a magnificent thing it would be if Galt's Burgers would illustrate her and then call it the "Foolish Book," and get it out with a picture that didn't mean anything on the cover.

One day she wanted to know why, when every one made such a fuss over having fresh eggs, people didn't keep a hen instead of a cat? That's the kind of a girl she is!

As the Matinee Girl was tapping the typewriter, evolving red hot and copper headed, water proof ideas from the furnace, the Idiot went rubbering around in a costume asking if there wasn't something she could do.

I knew one thing she could do, but I didn't tell her, for she is so sensitive and doesn't approve of profanity.

"You work so hard," she said, plaintively. "You make me feel like a butterfly."

Just to get her out of the way I thought of a plan to send her. I looked sternly at her and said gently: "Idiot. If you really want what you say, there's a small table set out in the dining room that has been tinkered for ever so long. Suppose you take it out and leave it to be repaired?"

"I shall be delighted," she said, and she vanished with the bell.

She came back at twilight radiant as the Pan illumination. "It will be done to-morrow," she said. "I took it to Tiffany's. It will be only a dollar and a half."

The Matinee Girl sat back and held on tight. The bell was originally a bargain counter and cost about forty cents, five years before by the clock.

"A dollar and a half!" I moaned feebly. "Oh, you idiot!"

"Yes. They said they supposed we would prefer a sterling silver table, as it gave the most musical tone."

Next day the Matinee Girl went down town and returned the bell, tied a button from a midwife's coat in it with a bit of thread, and when you ring it now you can hear patriotic melodies in a medley.

Yesterday the Idiot called again. She is so foolish that she's stupid, so I asked her to stay to luncheon. It was Coriandra's day out, so we fixed things in a chafin dish and used the blue china, just as though it was the usual thing.

The Idiot thought it was lovely. "We must wash the dishes, and let me help?" she said.

Coriandra, in her hurry to get out in the glare of a freshly laundered shirt waist, had left a ball of bluing imbedded in a dish pan.

The water turned deeply blue as the Gulf of Mexico.

"Isn't that just like Coriandra!" exclaimed the Matinee Girl. "The idea of bluing clothes in a dish pan!"

"Is that what it is?" exclaimed the Idiot. "I noticed it, but I thought it was something you put in the water to keep the china blue."

THE MATINEE GIRL.

CAT QUEERS CAPTAIN JINKS.

All on account of the sudden appearance of a cat, the performance of Captain Jinks of the Horse Marines at the Garrick last Tuesday evening was quivered for several minutes, and the audience and the players, too, enjoyed a laugh for which Clyde Fitch wasn't responsible. It came in the first act, just after Ethel Barrymore, as Madame Tremont, had landed from the ocean steamer.

Madame Tremont's dogs were in charge of George W. Howard, who held a big St. Bernard by the collar, and H. B. Taber, who had one small dog in his arms and another by a chain. Matters were then when the cat, a big animal belonging to the Garrick's engineer, stroled stolidly on the stage.

At the sight of the cat the dogs forgot their cues, not to mention their esprit de corps. For the moment they had but one aim in life; to catch the cat. The St. Bernard made a flying leap and took Mr. Howard with him. One of Mr. Taber's dogs jumped from his arms and the other snapped his chain. There was a mad chase around the stage, the dogs barking, the cat meowing and everyone on both sides of the footlights laughing. The cat finally slipped out by way of the gangplank and some one caught the dogs. Then, as soon as Miss Barrymore and the other players could control themselves, the play went on; while the cat, its love of notoriety satisfied, went away back and sat down.

Peats Night, specially engaged five weeks, The Watch on the Rhine co.

THE CALLBOY'S COMMENTS.

Bud Ryan, of Gallatin, Tenn., appears to be a man built on masculine lines. Bud wrote thusly to the Nashville Hills, who were arranging for a street fair and carnival:

Mr. Elks Grand Karnar Lodge Central no 27 I am your's Advertiser of Grand show I was down last season down in Montgomery Ala down as the 2 wonder work for L. B. Co. I would like him to company to exhibit my self I will come for 11 day for \$20 My height 6 foot nine inch tall weight 130 inch foot 15 inch long hand 12 inch finger 7 inch plane answer soon what to do. I hope to here from at and early date.

Bud, it would seem, has the Columns of Rhodes blown out of the bay and the Statue of Liberty pushed off the island. There were giants in those days, some one has vaguely observed, but now it looks as if these days were these days for physical pandemonium as well as intellectual supremacy.

E. M. Gotthold turns in this interesting communication that has been received by Ethel Fuller from the estimate and ancient town of Salem, Mass., where the Italian willows wave:

DEAR MISS.—I am going to start a repertoire company next year, season 1902-03. Knowing you as a repertoire artist for three or two I should like to have you as leading lady and also use your name or name the company after your name. Kindly state your price, and if you carry your own wardrobe. And also if the child artist that was with you in the Carme Payton co. two or three years ago is young.

The expression "ten-twenty-thirty" as applied to repertoire companies is already come to be a part of the language, but the term "three or two" is a new one on me. Still the world progresses so rapidly that one can hardly keep pace with it.

Treasurer Allen L. Brubaker, of the Fargo, N. D., Opera House, has turned in this impressive record, which came his way from a nearby town along back at the first of July:

DEAR SIR.—We will have the 4th July Celebration here in town this year and I have a building 50-54 feet. Now if you know if any thing on the road that can come here that Day can give the people some thing to go in to look at at all times through the day for a least 10 15 or 20c a ticket it would be a good thing, as we have always had a good turnout at such times in good weather, if you can a good man on a bicycle or something like that. Please let me hear from you at once and if there is any thing in what way can we get them.

In my desk, the other day, I came across a letter that Arthur Sidman wrote to me only a few days before he died. He was always on the watch for quaint things to send to me, just as he was ever seeking odd bits of character study for his own work. The letter says:

MY DEAR CALLBOY.—The enclosed circular was peddled through the town of Tully, N. Y., one Saturday night, and being translated reads: "At the Photo Gallery on East Broadway, July 26, 1901.—The doors of a woman said for 5c or 10c pictures taken by the new process with every four pictures taken by the new process! Do you wonder I found a lot of funny things for Jack State folks up around that country?"

A touring friend contributes a specimen of distinct novelty from a good sized town in Indiana. It indicates somewhat of an innovation in the arrangement of hotel rates, which it optimizes in this way:

"4 in a room, 2 in a bed, \$1.50; 2 in a room, 3 in a bed, \$1.75; 2 in a room, 1 in a bed, \$2.00; 1 in a room, 1 in a bed, \$2.50."

I should hate to be the number two person in that "2 in a room, 1 in a bed" proposition, unless the floor is nice and soft.

Myron B. Rice is pardonably elated upon the receipt of the following ingenious communication:

DEAR SIR.—Can you place A1 hustling come man ahead your. W. B. on you for coming second experience 4 in Circus Sir. good heavy miter and miter and other and always make good. I open good and finish the same. salary 15 Per. and Transportation next drummer, and work for interest of Sir. Let me hear from you and what you can do for us.

Mr. Rice regrets that he cannot use this literary advance man and thinks that some one else may be delighted to know about him. The letter came from a prohibition State, but this fact may be unimportant.

THE CALLBOY.

HENRIETTA CROSMAN'S PRODUCTIONS.

Henrietta Crossman will make her first appearance as Rosalind at the Auditorium, Philadelphia, Oct. 4. She will repeat the performance at the matinee, Oct. 5. As You Like It also will be played in Cincinnati, at the matinee Oct. 9, and in Pittsburgh Oct. 14 and 15, the latter a matinee. Miss Crossman will give a trial production of Evelyn Greenleaf Southard's play, Joan of the Shonis, at Fort Wayne, Ind., Oct. 22. Later on she will try a new play by George C. Hartman, Jr., and Madeline, by Mrs. W. K. Clifford. In one of the three Miss Crossman will open her engagement at the Theatre Republic in February.

W. G. SMYTH RECOVERING.

W. G. Smyth, who suffered a severe attack of nervous prostration three weeks ago, was so far recovered last Tuesday as to be able to come down to his office in the Knickerbocker Building for a short time. Mr. Smyth is still weak, and his physicians have ordered him to rest until he has regained his strength. He hopes to go to Old Point Comfort soon, when E. D. MacLean and Odette Tyler, who are under his management, will be playing that region.

ENGAGEMENTS.

Kate Uppor, for Maurice Walsh's company.
Knox Wilson, for The Supremacy company (Hast-on).
Charles D. Hammond, with Dick Ferris, to manage the Grace Hayward company.
Will H. Armstrong has been engaged for the Rock-Flower company.
Emma Salisbury Southard, for The Road to Rich.
Alfred Soden, by Higgins and Co., for The Street Dispute.
Rud W. Copeland, by Thomas Hart, as guest agent for the tour of Madame Macfowell.
Geneva Parker, with Naughty Anthony.
Morgan Oomen, for The Helms of Havens.
Frances Field and Richard Ostilla, for Human Hearts (Western).
E. A. Lamar, for At Valley Forge (Western).
Martha Campbell, for the Ingenu role in Tell Gate Inn.
Edna Lowell, with Maude Adams, for Quality Street.
John G. Sargent, by Frank L. Poley, for the best man and of the Chapmans.

GOSSIP OF THE TOWN.



The above picture of Paul Gilmore is from a recent photograph and shows him as he appears in the leading role in Lost River, now playing at the Metropolitan Theatre. Mr. Gilmore is as much at home and quite as effective in the modern drama, and conventional dress, as in the romantic roles and picturesque velvets and lace in which many have been accustomed to see him. A few years ago, when The Musketeers was the rage, Mr. Gilmore modestly shied in and with his youth and dash and his fine conception of the character of D'Artagnan made a decided hit. Since then he has been starring most of the time in romantic plays. Last season, immediately at the close of his tour in the Red Robe, he appeared in Wallace's as King Charles II, supporting Henrietta Crossman in Mistress Nell. The appreciation of his work in this character is of too recent date to need enlarging upon here. Mr. Gilmore has signed a contract to star under the management of Jules Murray, who, it is said, has a version of Don Cesar de Bazan, of which he will shortly make a fine production, with Mr. Gilmore in the title part. Following Don Cesar a strong new romantic play is to be secured for Mr. Gilmore.

The Flagman, an illustrated monthly magazine of the stage and all entertainments, is projected by London, with Fred Bowersfield as editor. The first number will bear date of Oct. 15. The ad dress of the new publication is Birmingham House, Arundel Street, Strand, London, and judging from its prospectus it ought to become a valuable addition to the periodical literature of the theatre.

Hans S. Line, one of the musical directors of the Castle Square Opera company, is composing the music and James M. Bailey is writing the libretto of a comic opera, the scenes of which are laid in Mexico.

All contracts of the Evelyn Ashley Repertoire company have been canceled by Miss Ashley, on account of the death of Charles Sullivan, the manager of the organization.

Cecil Raleigh's latest melodrama, The Great Millionaire, was produced at the Theatre Royal, Drury Lane, London, Sept. 19, and was well received.

Constance Lillian Voorhis, a society recruit, is making her stage debut this season in the chorus of San Toy.

Thornton Cole will not enter vanderbilt, as he had intended, but will play the role of Gaston in the Girl in the Barbershop, of which he was the original player with Louis Mann and Clara Lipman.

A. J. Edwards and Joia Pomeroy were married in St. Louis Sept. 12.

Gertrude May Steln was married in this city Sept. 1 to Lena Orlando Bailey, a non-professional.

The Twelfth Night Club held its first meeting of the season at the Burdick Lyceum last Tuesday. Owing to the death of President McKinley there were no guests and the usual entertainment was not given.

Frank Linden returned from Europe last week.

Florence V. Milton, a successful amateur, is to make her professional debut in the leading role in Max Freeman's production of Tales Out of School. The first production of the play will occur at Rochester Oct. 21.

Addie Lafave, of A Breezy Time, intends to claim the estate of John Lafave, a hermit, who died near Powers, Mich., recently. Miss Lafave alleges that the dead man was her father.

Max Freeman will stage The Way of the World, Clyde Fitch's play, in which Edie de Wolfe will star. A scene showing Madison Square Garden on election night will be the spectacular feature of the play.

Florence Rockwell has returned to New York to begin rehearsals with Henry Miller in D'Arcy of the Guards. Miss Rockwell covered a pronounced success in this play when Mr. Miller produced it in California last summer, and her part has been made stronger by the changes that Louis Ryan Shipman has recently made in the manuscript.

Edna Italia resigned from the Hamburg company at Toledo, Sept. 21.

James Young, formerly a member of Augustin Daly's company, and this season with Sir Henry Irving's company in London, was married at Long Island City on Sept. 15 to Edna Louise Johnson, a writer and actress of ability and reputation. Mr. and Mrs. Young will, upon returning from their bridal trip, establish their home permanently in New York.

Frank C. Rootstock, proprietor of the Bostock Animal Arena at the Pan-American Exposition, who imported the lions used by Howard Hall in The Man Who Dared, has presented Mr. Hall with a male lion cub four months old. Mr. Hall will train and train the cub for a special scene in The Man Who Dared.

Sylvester Maguire will produce, about Jan. 1, a new play by Hal Reid.

A copyright performance of Richard Lovelace was given in London Sept. 20.

Property owned by Eugene Tompkins at Greenwich, Conn., has been purchased by E. C. Benedict, the multi-millionaire, who intends to dredge a canal through the property, thereby making his estate, Indian Harbor, an island.

Business-Manager M. A. Lowther, of the Herald Square Theatre, is on the trail of some person who has been issuing counterfeit lithograph tickets for that house. Some of the tickets were presented at the Herald Square Theatre Friday evening and returned at the door.

A lawn has been hastily engaged the past summer & adjoining Ellipse Park in St. Louis.—The interior of McCasland's has been brightened considerably, and the

THE OLDEST AMERICAN ACTOR DEAD.



James Booth Roberts, the oldest American actor, died at the home of his brother, Alfred Roberts, at Elizabeth, N. J., on Sept. 14. He had nearly reached his eighty-third birthday, and for two years past had been in feeble health. During the summer he visited Lake Chautauque. He returned to his home in Philadelphia in August, and early in the present month, feeling the need of another change, he went to Elizabeth. Ten days after his arrival at his brother's home he died. For sixty-five years Mr. Roberts was closely identified with the theatre in America, and since the death of Joseph Alfred Smith, in 1890, he had occupied the honored position of the "oldest living American actor."

Regarded, as it now may be regarded, in its entirety, the life of Mr. Roberts seems peculiarly well ordered, finely rounded out, and complete. The ambitions of his youth were satisfied by the success that came to him in his prime, and his age was crowned by memories of past honors and the highest esteem of his fellow men. Few, indeed, are they who win as much from life in its various epochs as did Mr. Roberts. He lived, in the fullest sense of the word, from his boyhood to almost the day of his death. He was, above all things else, an intellectual man, and in the later years of his life his mental faculties, instead of failing beneath the burden of time, gained their highest development. He once said: "Although I have studied diligently for nearly four score years, I am not yet able to declare that I have completed my education." This unending quest of knowledge kept the veteran's mind alert and powerful long after he became feeble bodily, and he ended his days as one of the most learned players that America has ever produced.

Mr. Roberts was born in Newcastle, Del., on Sept. 27, 1818. His father was a man of means and position and his brothers, of which there were several, won distinction in various walks of life. One became a general in the United States Army, another became a clergyman, and a third, who is still living, became a successful merchant. Mr. Roberts passed his childhood in Newcastle, and was a student of the academy there. At the age of twelve he went to Philadelphia and entered the service of a chemist for the purpose of learning that vocation. For five years he worked in the shop of his employer, but during that time his inclinations underwent a complete change. He became frankly stage-struck. Joseph Alfred Smith, then playing boy's parts at the Walnut Street Theatre, used to pass the door of the chemist's shop. The sight of him awakened in young Roberts mingled feelings of envy and admiration. The chemist's assistant set himself to the task of preparing for the stage.

In 1836 a chance came to the student to appear at the Walnut Street Theatre, in support of no less a celebrity than Junius Brutus Booth, in a performance of Richard III. Mr. Roberts played the role of Richmond, and though he but half filled the costume provided, thus arousing the merriment of the audience, Mr. Booth was pleased with his impersonation and advised him to pursue his studies under Lemuel Green White—the teacher of Edwin Forrest. After two years of diligent work under that noted instructor Mr. Roberts again made his appearance on the stage of the Walnut Street Theatre. Upon this occasion he supported Edwin Forrest. His part consisted of only one speech. But though the role was insignificant the performance was an important one in the young player's career. From that time on he rose slowly but steadily in his profession.

For ten years Mr. Roberts, as a member of various stock companies, worked as actors are rarely called upon to work in these days, and in that period he rose from the humblest to the most important roles. On Feb. 22, 1847, he made his first appearance in New York, at the Chatham Theatre, in the character of Richard III. In the same week he played Sir Edward Mortimer in *The Iron Chest*, *The Stranger*, *Hamlet*, *Macbeth*, and *Iago in Othello*. A few weeks later he appeared again at the Chatham as Romeo, Shylock, Jaffier, St. Pierre, and Bello. The success of these two New York engagements was so complete that Mr. Roberts found himself well launched as a stock star. With his leading lady, Clara Elliss, he started immediately on a tour of the country, and for nine years thereafter he went from city to city playing star engagements in classic repertoire with the old stock companies.

In 1856 Mr. Roberts went to England for an eighteen months' tour. He appeared first at Drury Lane Theatre, London, and afterward played in the principal theatres of Liverpool, Manchester, Dublin, Limerick, and Belfast. While in England he became enthusiastic over Goethe's *Faust* and decided to write, himself, an English version of it. Upon his return to America he accomplished the work and produced it in Philadelphia. Anna Cowell, who died last year at the Edwin Forrest Home, was the Marguerite in the performance and Mr. Roberts was the Mephistopheles. The production was most successful, and so popular did Mr. Roberts become in the character that he starred in the play nearly every season until 1876. During that period, however, he played numberless short engagements

with various companies and took part in many notable productions in New York.

Mr. Roberts practically retired from the stage about twenty-five years ago. He established his home in Philadelphia, and there he lived until the time of his death. He had a little house, in a quiet street, in which he and his sister, to whom he was devotedly attached, spent many happy years. On the second floor of the house was a room that Mr. Roberts called "the growlery." It was a comfortable, old-fashioned room, and in it the old actor read and studied through the latter years of his life. He had a fine, though not a large, library. Every book having even the slightest bearing upon the actors' art was, immediately after its publication, either bought or borrowed by him, and eagerly devoured. If he got one fresh idea from each book he declared himself satisfied. By this indefatigable reading—which, indeed, had been his habit through life—he became, almost beyond a doubt, the best informed man of the time upon the art of the stage.

But during the last quarter century of his life Mr. Roberts did not devote all of his time, by any means, to his books, nor did he cut himself off from the present day affairs of the theatre. He was, up to a year ago, the instructor in elocution at the Theological Seminary of Saint Charles Borromeo, in Philadelphia, and he had many private pupils whom he prepared for the stage. Besides pursuing these occupations, which might well have broken down a less industrious and vigorous man, Mr. Roberts took great delight in social affairs. As a dinner guest he was much sought after in Philadelphia, and many invitations went to him to attend banquets and receptions in New York. He was one of the original members of Shakespeare Lodge, Actors' Order of Friendship, he was a member of the Elks, and he was president of the Shakespeare Birthday Club, of this city. When he attended the meetings of these societies he was invariably placed in the seat of honor, and from every one he received the final homage born of affectionate regard.

The last two visits that Mr. Roberts made to New York were in March, when he came to celebrate the birthday of Edwin Forrest with the Edwin Forrest Lodge, Actors' Order of Friendship, and in April, when he presided at the annual dinner of the Shakespeare Birthday Club. In the speech that he delivered upon the latter occasion he referred to his advanced age and increasing bodily feebleness. He expected, he said, that before the birthday of the Bard was again celebrated, he, like a withered leaf, would be wafted away on the kindly winds of death. At the close of the evening he gave, with splendid power and vigor, his two favorite recitations, "The Sleep of Saragossa" and "Asleep at the Switch." It was his last appearance.

From the home of his brother in Elizabeth the remains of the old and honored player were taken to Philadelphia. There, in the little house in which he had lived for many years, the funeral services were held on Tuesday, Sept. 17, and the burial was made in the family plot in Laurel Hill Cemetery, where his sister and brothers lie.

THE FOREIGN STAGE.

LONDON.

Openings of Sherlock Holmes and the Casino Review—Are You a Mason a Bit.

(Special Correspondence of The Mirror.)

London, Sept. 14.

Because two out of three American made or American sent theatrical productions have met, I regret to say, with but a poor reception, attended in one case with quite a hubbalooboo, there have not been wanting certain people, and papers of the croaking sort, to declare that England, or rather London, is beginning to resent what is called by these croakers "the wholesale American theatrical invasion," forsooth!

Now, of course, all this hubbalooboo is confined to the absurd few. In the first place those who know anything at all about this subject know full well, even if they are far on this side of what are called the years of discretion, that whereas we in England have one American play you have at least half a dozen English ones. At least the same ratio applies to American players in England and to English players in America. In the second place the Briton, like the American, has always a hearty welcome for any play or player of whatever nationality, always providing that the playwright or player concerned knows his or her business and is willing to give proper scope for that same. Thirdly, both your nation and this from which I mail these views have for years past given abundant proof of heartily welcoming each other's produce, whether it be of a theatrical kind or otherwise. Indeed, in this connection both our nations assuredly have shown over and over again that they believe in free trade in amusements, a matter which I need scarcely remind you has always been advocated as strenuously as possible by yours to command, the undersigned.

But above all, if further proof were needed of the far reaching concord and sympathy existing between England and America it would be found in the fact that even as I write there are to be seen, as there have been seen morning, noon and night all the week, thousands of respectful and sorrowful faces eagerly scanning, at different points all over London the frequent bulletins issued concerning the condition of your beloved President. This attitude of respectful sympathizers, who buy up every edition of our newspapers and are thankful to God for every mite of more hopeful news, and are saddened at each message that diminishes that hopefulness, together with the prayers which have been offered up day by day by our religious congregations—all this, I repeat, must give the lie direct to those croakers who would dare to hint that there is any feeling in England against anything American.

The fact that two out of the three American or semi-American shows were not altogether well received this week is but the fortune of war. The same thing has occurred again and again to English plays produced in the United States, and the same thing will occur again and again with regard to the plays and players of both nations under certain conditions.

For first example, let us take the case of Sherlock Holmes, that had its first London production at the Lyceum on Monday. As I notified you when I saw the play at Liverpool on the previous Monday, it was welcomed with the greatest enthusiasm ever heard in any theatre. Yet at the Lyceum its first night ended amid a good deal of disorder. Why? Not because that little section of the London

public present did not listen attentively and respectfully to the play, heartily applauding Gillette for his fine acting, if not altogether indorsing his and Doyle's play. Sherlock Holmes, to be candid with you, has been regarded as I indicated it would—namely, as a mere melodrama and that of the most conventional type. Both public and press, however, have, as I also predicted in my Liverpool notice, paid high tribute to Gillette's Sherlock Holmes. And now for the reason, as I take it for the outbreak of temper at the Lyceum on the first night. I thoroughly believe that the irritation displayed by a certain section of the piteous and gallery folk arose from their inability to hear Gillette, who, for the most part, seemed, when you stood or sat at any distance from the stage, to speak in the most subdued of tones, as indeed he did at Liverpool. Of course in so large a house as the Lyceum this "reserve force" kind of declamation soon became irksome—especially to those afar off. Some of those who had to strain their aural-culiculi in order to listen, and who even then had to imagine certain words for themselves not unnaturally called from time to time upon Gillette to "speak up." This sort of thing grew somewhat, causing, of course, those who happily could hear, to cry down those who couldn't and to bid them be quiet.

Still Sherlock Holmes went through well enough with not only Gillette's scoring, but also with William L. Abington, as Moriarty, Charlotte Granville and Ralph Delmore, as Madge and Jun Larrabee, Fuller Mellich as Sid Price, Percy Lyndal as Dr. Watson, and Maude Fealy as Alice Faulkner all doing ditto. At the end, however, certain of the nonhearing and perhaps somewhat sardine packed gallery folk burst forth with fits of that booing which certain first-nighters of this grade still think fit to use when they are aroused. Gillette, in responding to a genuine call, by way of tribute to himself rather than to his play, did not improve matters by standing in the center of the stage, silent and immovable for several minutes, as though defiant of the malcontents upstairs. He made matters still worse, I am sorry to say, when he started his, under the circumstances, totally unnecessary post curtain oration by pointing out that he was sorry to have to find fault with English audiences! This remark certainly came with ill grace from one who not only had all the evening obviously had the great majority of the audience with him, but who also should have remembered that all London, to say nothing of the provinces, had heartily welcomed and applauded his plays. Held by the Enemy, Too Much Johnson, and above all Secret Service, and that his own acting here in the last named two plays met with unanimous appreciation as indeed it deserved to do.

By the time that Gillette recovered himself and seeing the mistake he had made speedily essayed to rectify it, the aforesaid malcontents had become exceedingly uproarious, many exclaiming "Ah, you can speak up now!" etc., etc.

But enough on this especial head. All's well that ends well, and in spite of certain "interviews" in the next day's papers, where in Gillette's manager, C. E. Hamilton, spoke a few words, and in spite of sundry severe remarks on Gillette's remarks, Sherlock Holmes is, I am glad to tell you, going well, and what is more to the purpose, the booking continues big.

Now, touching the reception of your American "revue"—namely, *The Whirl of the Town*, at the new Century Theatre, late the old Adelphi, on Wednesday, the case is entirely different. Here there was also a crowded audience, all eager, as I honestly believe, to welcome what they hoped would be another big success by those successful Belle of New Yorkers, Hugh Morton and Gustave Kerker. Everything had been done that could be done. Managers G. B. McLellan, of America, and Frank De Jong had not only enjoyed the best possible company, American and English, but the wise-on-scene of the play was real lovely. But it so chanced that while Henry E. Dixey received a splendid reception and considerable applause en route, and while the other principal Americans and the ditto English, including that Anglo-American favorite, John Le Hay, were much appreciated, it was the play that irritated. Not to put too fine a point upon it, *The Whirl of the Town*, is to the average London playgoer, a mere panorama of scenes, places, and whences, which are, in most cases, as foreign to him as though they took place in Tumbuctoo. It would have been so easy to localize *The Whirl of the Town*, or if not to localize it to have taken heed to sandwich with the beautiful scenic effects the lovely dresses and the really clever business of the players concerned some sort of plot that would have kept things going. As it was, however, *The Whirl of the Town* soon became all but unintelligible, save to those of us who have some knowledge of New York topics and topography. At the end there was no disturbance, no rowdiness, no anything of the kind. Only silence. In point of fact, for once an English audience emulated the audiences in your native States, and instead of shouting, howling, and so forth walked silently and solemnly out onto the sidewalk, as one may say.

Per contra, I am glad to report the enthusiastic reception toward the end of this week of *Are You a Mason at the Shaftesbury*, and that the criticisms in this case ran out far better than in the case of *The Whirl of the Town*. Of *Are You a Mason* I shall have to say a little more in my next.

To-night we are to see Richard Claude Carton's new play, *The Undercurrent*, at the Criterion. On Monday the Kendalls start their season at the St. James with a revival of *The Elder Miss Bloomer*. On Thursday the new Drury Lane drama, *The Great Millionaire*, by Cecil Raleigh, is due. On Saturday Arthur Bourcher will, according to present arrangements, present Arthur Wing Pinero's new play *Iris* at the Garrick.

The play which poet Stephen Phillips is writing for E. S. Willard in, I learn, on the subject of David and Bethsabe, taking in that awkward little incident touching Uriah, the Hittite. Another Biblical, or rather Old Testament play imminent is the work of Alicia Ramsey and Rudolph de Cordova, and is based on the Mordocai-Haman episode in the Book of Esther.

The next Savoy opera to be written by Basil Hood and composed by Edward Gorman will be entitled *Merric England*. I am officially informed that it is quite Elizabethan. Preparations are afoot for a big American exhibition at our Crystal Palace, at Sydenham Surrey, next year.

As I was drawing near the end of these notes there came the terrible news that your beloved President had succumbed to the wounds inflicted by that dastardly Anarchist, who sought his honored life. Since hearing

the sorrowful news I have made it my business to go around this city, and I find everywhere a profound sorrow and a deep sympathy with your great nation on its great loss. The flags, both yours and ours, are everywhere half mast high, and indeed there are present all around tokens of deep regret and earnest but unostentatious grief. It is thought that most theatres, especially those concerned with American plays and players, will close, if not to-night certainly on the day of the President's funeral. GAWAIN.

PARIS.

Dull Season in the Gay Capital—Real Chimes for Cornville—Notes of Notables.

(Special Correspondence of The Mirror.)

PARIS, Sept. 12.

We are still in the dull season, but the general revival of theatricals is near at hand. Since my last letter one house has been added to the list of those open. This is the Théâtre Sarah Bernhardt and the bill is Camille, without the great Sarah. The role of Camille is taken by Renée Parry, who gives a most commendable performance. She models her acting upon that of Madame Bernhardt, under Bernhardt's direction, for Sarah rehearsed the company. The rest of the cast is satisfactory, though there are no striking portrayals. Camille seems an overwrought, old-fashioned play unless some great actress interprets the title-role. Hence the performance at the Théâtre Sarah Bernhardt is not calculated to arouse much enthusiasm. However, as it is offered at reduced prices it is quite likely that audiences of sufficient size will be drawn to keep the house open with profit until Oct. 15, when Bernhardt and Coquelin are to appear there in *L'Aiglon*.

While Bernhardt has been taking a short rest at Belle Isle, getting herself lost and turning up in Paris with a tale of a mysterious adventure, Coquelin has improved the shining hour by making a tour of watering places and provincial cities, with the result that he is now many francs richer than before.

The performance of *Les Cloches de Cornville* (The Chimes of Normandy) at Cornville-sur-Risle occurred recently and met with much success. The opera was sung in an open air theatre. The principal parts were in the hands of professionals, while amateurs from the town formed the chorus. Connected with the purpose of the performance there is an odd story. Strangely enough, though Cornville's chimes have been made famous through the opera, they are a myth. For some reason Clairville, the librettist of the opera, located his scene in a town that had no chimes at all, a condition, by the way, very unusual in Normandy. Some of the citizens of Cornville decided that the town should live up to its reputation in the matter of chimes, and awhile ago they started a fund for the purchase of a complete carillon. The Marquis de La Rochefoucauld headed the subscription. Enough money was soon raised to pay for the bells. But there was not enough to defray the cost of building a belfry, and it was to raise the amount that the open air performance was given. There is now enough money on hand to start work on the belfry. The bells have been cast and are ready to be hung.

Le Fils Naturel has been revived at the Comédie-Française with great success. Now the Cluny announces *Le Fils Naturel* for production next week.

Manager Albert Carré is again at his desk in the Opera-Comique. His vacation was not all play, for, as an officer of the reserve, he took part in the recent military maneuvers. Charlotte Wiebe is visiting in the city. She will act in Copenhagen before her departure for America.

Suzanna Munte, who by her performance of the leading role has been largely responsible for the success of *La Fille du Garde-Chasse* at the Ambigu, has left the company, and is going to St. Petersburg to fill an engagement. Her sister, Lina Munte, also an able actress, succeeds her at the Ambigu.

Olympia has responded with an attractive new ballet, *Paris-Capades*, by Auguste Germain and Louis Varney.

Among the theatres soon to open are the Palais-Royal, Sept. 16, with Bichette; the Folies-Dramatiques, with *L'Étude Tocassin*, and the Théâtre Antoine.

Rose Reida, the American prima donna, of the Opera-Comique, has been engaged for the Royal Opera, Frankfurt. Her contract is for three years.

Claire Ohnet, daughter of Georges Ohnet, author of *The Ironmaster*, will be married Sept. 14 to Lucien Merade. T. S. S.

HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, Aug. 30.

Jean Gerardy was given an excellent reception last evening at the Opera House, and while there was not a full house the audience was thoroughly in harmony. Again and again he was recalled to repeat, and to show his talent at producing exquisite harmony.

The numbers played were: "Aria from the Suite in D," by Bach; "Papillon," by Poppo; "Aria di Cri," by Pergolesi; the "Serenade," by Hans Litt; and "Berceuse," by Godard.

Mr. Gerardy was assisted by Mrs. L. Tenny Pock and Mrs. Whitney. A second musicale will be held Sept. 6. C. L. CLEMENT.

SOTHERN IN A NEW PLAY.

E. H. Sothern has decided to present Richard Lovelace only two or three weeks longer. The play is an artistic success, but it has not won public favor. After the conclusion of its run Mr. Sothern will appear at the Garden Theatre in a new romantic drama that will engage the services of an enormous company. Preparations for the new production have been under way for some time, and rehearsals have already begun.

OBITUARY.

John F. Reynolds, a variety performer, died at the Post-Graduate Hospital in this city on Sept. 21. He was provided for during his last illness by the Actors' Fund.

Henri Agout, father of the Agout Family, who played the part of old man when they were seen in this country last season, died recently in Paris.

Gus Raymond, a variety performer, died at Amazonia, Mo., on Sept. 21. His remains were buried there by the Actors' Fund.

Ella G. Hervey died in this city on Sept. 21, and was buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Charles Sullivan, manager of the Evelyn Ashley repertory company, died while on the road on Aug. 14.

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Miss Maud Hoffman Address, The Burlington, 10 W. 30th St., New York.

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EVA TAYLOR LEADING WOMAN. Castle Square Theatre, Boston, Mass. Boston Sunday Journal, Sept. 4, 1901. Lady Tensie Taylor, by Lewis G. Strong. Sheridan's The School for Scandal gave Eva Taylor a chance to manifest a decided predilection for old comedy acting. It was the possession of style, dash and poise, together with an easy mastery of the lines, that made Miss Taylor's impersonation of Lady Tensie stand forth with comparative brilliancy. Her Lady Tensie was distinct, charming in personality always, consistent usually, and in the third act undeniably strong in the appeal and vibrant in its emotion. The two test scenes for Lady Tensie are the quarrel scene with Sir Peter and the famous scene scene. One is light comedy of the most bubbling and effervescent sort; the other, effectively played, is straight comedy of the most intense emotional power. Miss Taylor acted the light comedy scene with spirited raillery and splendid vivacity. The scene scene—indeed, the whole episode beginning with Lady Tensie's entrance into Joseph Surface's room—she played with sympathetic understanding, potent well-sustained, subtle circumspection and fine directness. Her realization of that scene was an achievement, intellectually and artistically. The Boston, Sept. 7, 1901. CASTLE SQUARE THEATRE.—It is worth while to drop in at the Castle Square this week simply to see Miss Eva Taylor as Lady Tensie in that good old comedy, The School for Scandal. Miss Taylor looks and dresses the part with exquisite taste, and her acting, especially in the scene with Sir Peter in the second act, is delicious in its comicality, comedy. Miss Taylor has developed wonderfully in her art, and few women on the stage are more certain of winning distinction in their chosen calling.

LILLIAN MAE CRAWFORD INVITES OFFERS. LEADING WOMAN. Address 252 W. 42d St. "Miss Crawford has shown herself to be an artist of keen intelligence and as Cigarette in Under Two Figs was par excellence."—BOHEMIA. "Besides possessing ability as an actress, Miss Crawford has all the grace of a charming personality—she has youth, grace and color, and her departure from the 'stock Co.' is much regretted."—HOBOKEN N. J. A WOMAN'S POWER.—"Miss Crawford did excellent work and has 'caught on.' She is grace itself, highly talented and thrillingly natural at all times."—PORTLAND, ME. GREAT DIAMOND ROBBERY.—"Miss Crawford secured the role of Mrs. Bullford and is beyond doubt the most talented leading woman that has appeared at the Lyceum this season. Her reading is excellent—she never reaches the excitable declamatory stage that seems to be inevitable with most actors and actresses."—2 Lines, KLMRA, N. Y.

Augustus Phillips Brooklyn Eagle, Sept. 17. Augustus Phillips played Sidney Carton, the central character, with the easy grace and finish of the promising young actor that he is. LEADING MAN. Spooner Stock Co. Park Theatre, Brooklyn, N. Y.

ETHEL FULLER Engaged for Leads. Gotham Theatre, Brooklyn, N. Y.

MINA GLEASON Assisted by JAMES AUSTIN and Wm. LAWRENCE, in Best Everett's farcical sketch, THE LATE MAJOR. A Success Everywhere. Endorsed by Managers and Press. "Mina Gleason, in a charming scene, plays a mischievous wife, and with her two companions (one in the guise of a Chinaman) moves the fun along in the direction of the best of the best."—HOBOKEN N. J. "Mina Gleason and Co. scored a triumph in The Late Major, and deserved it. One of the best comedies that has graced the vaudeville boards in Toledo in many a season."—Toledo Star, Sept. 10. Sept. 24, Chase's, Washington. Open time. Address Jo Paige Smith.

ETTA BUTLER Address DRAMATIC MIRROR.

FRANK ALLEN LEGITIMATE AND MODERN DRAMA. Camden Post-Telegram.—Mr. Frank Allen, who is a favorite here, played the part of Manfredi. He was artistic in his portrayal and was awarded frequent applause. LEADS. For address **Cottinswood, E. J. HEAVIES.**

Lillian Lawrence LEADING WOMAN. Lafayette Square Theatre, Washington, D. C.

AL PHILLIPS—AGNES CARLTON LEAD. With JAS. G. BARROWS in VAUDEVILLE. PROCTOR STOCK, Section B. Address Actors' Society.

JOHN WALDRON Last season Leading Man, New Century Stock Co., Newark, N. J. ENGAGED. GRAND OPERA HOUSE STOCK, PITTSBURG, PA. SECRET SERVICE.—The Boston Herald of John Waldron was capital drama. It was not an exaggeration to say that the role was never better acted. Mr. Waldron has a good stage presence, a fine voice and knows how to act. The artistic finish he gives his roles is worthy of much commendation. PITTSBURG CHRONICLE TELEGRAPH, Sept. 26. SECRET SERVICE.—The honors of the evening fell to Miss Ballou, Mr. Allen, and Mr. Waldron. Mr. Waldron played the role of Captain Armstrong with commendable skill and intelligence. PITTSBURG COMMERCIAL GAZETTE, Sept. 26.

EDMUND BRESSE CASTLE SQUARE THEATRE—BOSTON, MASS. THE MIDDLEMAN.—In his last role, Mr. Bresse's work in the same role, it may be said at once that it suffers little by such comparison. It can hardly be rated otherwise than as the best thing he has ever done since he has been a member of the Castle Square company. In being content to follow closely, both in make-up and action, the impersonation of Mr. Waldron, he has shown himself a man of judgment and discretion. Had he done otherwise he might possibly have made as pleasing an impression as he did last night, but the chances are that, with the limited time for preparation allowed him, a more original characterization would have been a loss. Just as it is, however, he has done well. He does not, by any means, present a new type. The acting of the part is instinct with life and interest, and as a whole, as Mr. Waldron's own—HOBOKEN N. J. HOBOKEN, Aug. 26, 1901.

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A CRAZY GUY: Norfolk, Va., Sept. 23-25, Richmond 26-28.

A TRUE KENTUCKIAN (Myrtle Vinton, mgr.): McGregor, Ia., Sept. 25, Prairie du Chien, Wis., 27, Waukon, Ia., 28.

BROADWAY BURLESQUERS: Indianapolis, Ind.,
Sept. 23-25, Washington, D. C., 30-Oct. 5.

CLARK, CLAYTON (H. W. Sturm, Mgr.): Hagertown, Md., Sept. 20, Hanover, Pa., Oct. 1, York 2, Lancaster 3, Bethlehem 4, Allentown 5.

EMMETT, JOE, AND GILSON, LOTTIE: Indianapolis, Ind., Sept. 23-25.
EMPIRE VAUDEVILLIANS: Syracuse, N. Y. Sept.

FINNIGAN'S BALL (Eastern; Ollie Mack, mgr.):

HELD, ANNA: Washington, D. C., Sept. 30-Oct. 5.

IN A WOMAN'S POWER: Indianapolis Ind. Sept. 23-24.

MAMA'S NEW HUSBAND (Stine and Evans): Mt.

MORTIMER, CHARLES (C. M. Denton, mgr.): Cat-

skill, N. Y., Sept. 24, Mendon 25, Philmont 26, Saugerties 27, Troy 28, Cambridge 30, Salem Oct. 2, Granville 3, Schenectady 4, Fulton, N. Y. 5.

MY FRIEND FROM ARKANSAS (Robt. Sherman, mgr.): Charleston, Ill., Oct. 1, Mattoon 2, Pana 3, Taylor 4, 1891.

NOBODY'S CLAIM (C. A. Holden, mgr.): Grand Rapids, Mich., Sept. 23-24.

SI PERKINS, Dubuque, Ia., Sept. 24, McGregor 25,
Prairie du Chien, Wis., 26, Lancaster 27, Shullsburg
28.

SUN'S MINSTRELS: Council Bluffs, Ia., Sept. 25, Des Moines 26-28, Oskaloosa 30, Ottumwa Oct. 1, Kirksville, Mo. 2, Keosauqua 4, Hannibal 5.

THE AMERICAN GIRL: Little Falls, N. Y., Sept. 25; Herkimer 26, Iliou 27, Utica 28, Newark 30.

Palmyra Oct. 1, Le Roy 2, Perry 3, Danville 4,
Corning 5.
THE COCKED HAT (E. L. Graves, mgt.): De Witt.

la., Sept. 27, Tipton 28, Magnolia 30, Anamosa
Oct. 1, Monticello 2, Manchester 3, Waterloo 4.
THE MAN FROM MEXICO (Joe B. Moore, writer)

Olean, N. Y., Sept. 24, Perry 25, Warsaw 26, Erie, Pa., 27, Franklin 28, Oil City 30.

THE SIGN OF THE CROSS: Rochester, N. Y., Sept.
30-Oct. 5.
UNCLE HEE (Frank Adams, mgr.): Dawson, Pa.

Sept. 24, Belle Vernon 25; Monacaahela 26, West
Newton 27, Juanette 28, Irwin 30, Windber Oct. 1,
Vandergrift 4, Rochester 5.

WALDEMANN, EDWARD: Mt. Vernon, N. Y., Sept. 25.
WHEN WE WERE TWENTY ONE: Boston, Mass.

Sept. 25. Allentown 20, Bethlehem 27, Easton 21,
Stroudsburg 29.

[illegible]

A. Wesley, mgr.): Washington, Ia., Sept. 23-25.
Edison 24.

WIEDERMAN'S BIG SHOW (Willis Bam, mgr.): Fullerton, Wash., Sept. 23-25. Moscow, Md., 30-Oct. 5.
Wells Falls, Wash., 7-12.

WIKOFF-ROMARILL (Will J. Wikoff, mgr.): Athens, O., Sept. 23-25. Kentucky 30-Oct. 5.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (J. J. Lodge, mgr.): Portland, Ore., Sept. 23-25.

AMERICAN OPERA: Providence, R. I., Sept. 9-indefinite.

ANDREWS OPERA: Mobile, Ala., July 15-indefinite.

ARION OPERA: Raleigh, N. C., Sept. 23-Oct. 10.

BLACK PATTY'S THROATDOUGHS (Vocalist and No-lan, mgr.): Charleston, S. C., Sept. 24. Savannah 25. Brunswick 28. Albany 29. American 30. Corinth, Ga., 1. Macon 2. Columbus 3. Montgomery, Ala., 5. Selma 6. Birmingham 8. Chattanooga, Tenn., 7. Nashville & Evansville, Ind., 8. Mattoon, Ill., 10. Decatur 11. Bloomington 12.

CASLETS DOQUART (Henry W. Savage, pres.): New York city, Sept. 16-Oct. 5.

CHICAGO OPERA (Henry Cohen, mgr.): Montpelier, O., Sept. 30. Bryan Oct. 1. Napoleon 2. Elkhartville 3. Paulding 4. Lima 5. Troy 7. St. Mary 8. Collins 9. La Grange 10. Orleans 12. Madison 13.

COLUMBIA OPERA: Kansas City, Mo., Sept. 18-indefinite.

DE ANGELIS JEFFERSON (E. R. Reynolds, mgr.): Cleveland, O., Sept. 23-25. Chicago, Ill., 29-Oct. 12.

ELITE OPERA: Birmingham, Ala., Sept. 16-indefinite.

EYANGELINE (David Henderson, mgr.): Boston, Mass., Sept. 18-indefinite.

FLORENCE John G. Fisher, mgr.): New York city Sept. 12.

PLODORODA (Kastner, Fisher and Ryker, mgrs.): Philadelphia, Pa., Sept. 23-25.

GLASSER LULO (V. C. Whitney, mgr.): Toronto, Ont., Sept. 23-25.

HEALD SQUARE OPERA (F. T. Kintner, mgr.): Staunton, Va., Sept. 24-26. Harrisburg 27, 28. Charlottesville 30. Danville Oct. 2.

KING DODO (Henry W. Savage, mgr.): Chicago, Ill., Sept. 23-25.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans-indefinite.

OLYMPIA OPERA (H. J. Seaman, mgr.): Dallas, Tex., Sept. 23-Oct. 12.

BIRMINGHAM COMIC OPERA (Frank V. French, mgr.): Rockland, Me., Sept. 23-25. Eastport 30-Oct. 5.

ROGERS BROTHERS: New York city Sept. 9-indefinite.

SAN TOY: New York city Sept. 23-25.

THE BRIGADE PRINCE (Bob Martin, mgr.): Rochester, N. Y., Sept. 23-25. Plymouth 30. La Porte Oct. 1. Elkhart 2. Graham 3-5.

THE BELLE OF NEW YORK (Sam S. Shubert, mgr.): Duluth, Minn., Sept. 24. Fargo, N. D., 25. Cass, 26. Grand Forks, N. D., 27. Battle Mont., 28-30.

THE BOSTONIANS (Henry Clay Barabach; Wan. H. McCord): Geneva, N. Y., Sept. 24. Elmira 25. Canandaigua 26. Horseville 27. Niagara 28. Buffalo 30-Oct. 5.

THE BURGOMASTER (W. W. Tillotson, mgr.): Paducah, Ky., Sept. 24. Nashville, Tenn., 25. Chattanooga 26. Atlanta, Ga., 27, 28. Birmingham, Ala., 30. Macon 1. Columbia 2. Selma 3. Mobile 4. New Orleans, La., 7-12.

THE CASINO GIRL: Indianapolis, Ind., Sept. 30-Oct. 1.

THE LIBERTY BELLES: Washington, D. C., Sept. 23-25.

THE MESSENGER BOY (Nixon and Zimmerman, mgrs.): New York city Sept. 16-indefinite.

THE PRINCESS CHIC: Boston, Mass., Sept. 23-25.

THE TELEPHONE GIRL: Philadelphia, Pa., Sept. 23-25.

TIVOLI OPERA: Seattle, Wash., Sept. 9-25.

WILBUR-KIRWIN OPERA: Salt Lake City, U., Sept. 16-indefinite.

WILSON, FRANCIS (The Strollers; Arthur Miller acting mgr.): Baltimore, Md., Sept. 23-25.

MINSTRELS.

BARLOW, GREAT: Gaydon, S. C., Sept. 24. Spartanburg 25.

BARLOW AND WILSON'S: Moultrie, N. J., Sept. 24.

CULHANE, CHASE AND WESTON'S (Win E. Culhane, mgr.): Raleigh, N. C., Sept. 24. Plymouth 25. Greensboro 26. Greenville 27. Columbia 28. Spartanburg 29. York 30. Charlotte 31. Durham 32. Winston-Salem 33. Salisbury 34. High Point 35. Greensboro, Minn., 25. Victoria 26. Matsien 27. Yanco City 28. Meridian 29. Selma, Ala., Oct. 1. Anneton 2. Montgomery 3. Albany, Ga., 4. Macon 5. Columbus 6. Jacksonville 7. Gainesville 8. Tallahassee 9. Ft. Lauderdale 10. Fort Myers 11. Tampa 12. Orlando 13. Miami 14. Key West 15. Havana 16. Santiago de Cuba 17. Havana 18. Havana 19. Havana 20. Havana 21. Havana 22. Havana 23. Havana 24. Havana 25. Havana 26. Havana 27. Havana 28. Havana 29. Havana 30. Havana 31. Havana 32. Havana 33. Havana 34. Havana 35. Havana 36. Havana 37. Havana 38. Havana 39. Havana 40. Havana 41. Havana 42. Havana 43. Havana 44. Havana 45. Havana 46. Havana 47. Havana 48. Havana 49. Havana 50. Havana 51. Havana 52. Havana 53. Havana 54. Havana 55. Havana 56. Havana 57. Havana 58. 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EVENS, DYKERE AND EVENS: Portland, Ore., Sept. 12-25.
FELTON'S VAUDEVILLE: Elwood, Ind., 23-25, Anderson 26-28, Joliet, Ill., 30-Oct. 2 Aurora 3-4, Janesville, Wis., 7-8, Kenosha 10-12.
GAY MORNING GLORIES: New York city Sept. 23.
GAY NEW YORKERS: Lake Charles, La., Sept. 24, Orange, Tex., 25, Beaumont 26, Hempstead 27, Newarosa 28.
HIGH ROLLERS: Marshalltown, Ia., Sept. 28.
HIGH SCHOOL GAYLARDS: Philadelphia, Pa., Sept. 28-29.
HOWARD, MAY: Philadelphia, Pa., Sept. 28-29.
HYDE'S COMEDIANS: Newark, N. J., Sept. 28-29.
JACK & SAM T. OWN (Mabel Haseltine, prop.): St. Louis, Mo., Sept. 28-29, Toronto, Can., 30-Oct. 5, Kansas, N. H., 7, Johnsons & Gloversville & Manchester, N. H., 10-12.
LONDON BELLES (Rose Sydel's): W. & Campbell mgrs.: St. Paul, Minn., Sept. 28-29.
MIMICRER BROTHERS' NOVELTIES: Eau Claire, Wis., Sept. 28-29.
NEW ROYALS, CLARK'S (P. S. Clark, mgr.): Springfield, Mass., Sept. 28-29, Fall River 29, New York city 30-Oct. 12.
ORIENTAL BURLINGUES (W. B. Watson, mgr.): Indianapolis, Ind., Sept. 28-29, Chicago, Ill., Oct. 5.
PARISIAN WIDOWS: New York city Sept. 28-29.
RATONIA (H. A. Myers, mgr.): Elmira, N. Y., Sept. 28-29, Scranton, Pa., 30-Oct. 2, Reading, 3-4, Philadelphia 7-12.
RENTE-BANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., Sept. 28-29.
RICH & RALTON GAYLARDS: Philadelphia, Pa., Sept. 28-29, Providence, R. I., 30-Oct. 5, Boston, Mass., 7-12.
ROYAL BURLINGUES: Fall River, Mass., Sept. 28-29.
SCHREINER SHOW (Ben Fitzhett, mgr.): Chicago, Ill., Sept. 10-23, St. Louis, Mo., 30-Oct. 5; Chicago, Ill., 7-12.
THE DEVIL'S DAUGHTER: Buffalo, N. Y., Sept. 28-29.
THOROUGHSHED BURLINGUES (Frank B. Carr, mgr.): Paterson, N. J., Sept. 28-29, New York city 30-Oct. 5, Boston, Mass., 7-12.
TROADESB BURLINGUES: Toronto, Can., Sept. 28-29.
TWENTIETH CENTURY MAIDS: Washington, D. C., Sept. 28-29.
UTOPIANS (T. W. Dinkins, mgr.): Boston, Mass., Sept. 28-29.
VICTORIA BURLINGUES: New York city Sept. 28-29.
WILLIAMS AND WALKER: Springfield, Mass., Sept. 28-29.
WINE, WOMEN AND SONG (W. M. Thies, mgr.): Grand Rapids, Mich., Sept. 28-29.
WORLD BEATERS (Hobie and Mack): Albany, N. Y., Sept. 28-29, St. Paul, 30-Oct. 5, Cleveland, O., 30-Oct. 5.
CIRCUSES.
ANGLO-AMERICAN: Wellington, Kan., Sept. 28-29.
BARNUM AND BAILEY: Middletown, Holland, Sept. 28-29, Bergen on Zoom 30, Vineland Oct. 1, Broad 2, Tillamook 3, Arbutus 5, & Maanrich 7, Ledge, 10, & Oregon 12-15.
BENNETT BROS., Cimarron, Kan., Sept. 24, Dodge City 26, Ford 28, Spearville 27, Jefferson 28.
BUFFALO BILL'S WILD WEST (Nate Sallaburough, mgr.): Olney, Ill., Sept. 24, Mattoon 26, Havana 28, Springfield 29.
FOREPAUGH AND SELLS BROTHERS: Butler, Mo., Sept. 24, Joplin 26, Springfield 28, Fayetteville, Ark. 27, Fort Smith 28, Paris, Tex., 30, Sherman Oct. 1, Ft. Worth 3, Dallas 5, Omaha 6, Corsicana 8, Waco 9, Austin 10, & Navasota 8, Austin 10, Brenham 11, Temple 12.
FIGUEROA (Mo. 1; Santiago Publilones, mgr.): Havana, Cuba, Sept. 16-Indefinite.
RAVENS: Canastota, N. Y., Sept. 28, Manlius 27, July 29.
WALLACE: Petersburg, Va., Sept. 28.
NIDOLLANBOUR.
BROOKER'S CHICAGO MARINE BAND: Buffalo, N. Y., Sept. 9-Oct. 6.
CLIFF & CO., Ind., mgr.: Oxford, N. C., Sept. 24, Danville, Va., 26, Martinsburg 28, Salem, N. C., 27, Lexington 29, Salisbury 30.
DELGIAN AND BOGHER'S STREETS OF CAIRO (Marshalltown, Ia., Sept. 28-29).
FRANCIS (F. W. Fisher, mgr.): Williamsport, Pa., Sept. 24, Lewisburg 26, Sunbury 28, Danville 27, Milton 28, Canton 30.
GILPIN, THE (Hypnotist): Towner, N. Dak., Sept. 24, Devils Lake 26-27, Baker 3-4, Langs 7-12.
HART, HYPONOTIST (D. T. Hart, mgr.): Wilmersburg, S. C., Oct. 2-4, Yorkville 7-12.
HEERMANN, THE GREAT: Los Angeles, Cal., Sept. 24, Pacific 26, San Francisco 27, Los Angeles 28, Bakerfield 29, Fresno Oct. 1, San Jose 2, Stockton 3, Woodland 4, Oakland 5, San Francisco 7-12.
HEERMANN (Hypnotist): Troy, N. Y., Sept. 16-Oct. 2.
HORN, LENNA, LADIES' BAND: Buffalo, N. Y., Sept. 9-30.
KILLAR (Dudley McLean, mgr.): No. Adams, Mass., Sept. 24, Hartford, Conn., 26, Putnam 28, Springfield 29, New Britain 30, Northampton 31, Keene, N. H., 30.
KILLIER BAND (T. F. T. Power, mgr.): Belleville, Can.-Indefinite.
KNOWLES, THE (Hypnotist; E. E. Knowles, mgr.): Paris, Tex., Sept. 25-29, Bonham 30-Oct. 5.
LANDBRIGGS'S ZOO: Marshalltown, Ia., Sept. 28-29.
LOWERY BROTHERS: Pittsburg, Pa., Sept. 9-Indefinite.
LYTLE'S EDWIN MAGIC: Lake Grace, Wis., Sept. 28-29.
MARTEAU, PROF. (Hypnotist): Ridgefield, Conn., Sept. 23-29, Bethel 30-Oct. 5, Seymour 7-12.
PENKINS'S BOSTON CONCERT BAND (Howard Fox, mgr.): Atlantic City, N. J., July 4-Indefinite.
PERMITS'S TRUMPET BAND (G. T. Fain, mgr.): Chicago, Ill., Sept. 1-Oct. 2.
PHILL, THRO. (Hypnotist): Collingwood, Ont., Sept. 16-Indefinite.
ROBART BAND (Franc Becker, mgr.): Bergen, N. J., Sept. 12-Indefinite.
ROYAL ITALIAN MARINE BAND: Seattle, Wash., Sept. 28-29.
SIVENGALFAR THE: Somerville, N. J., Sept. 28-29, Mineville, Pa., 30-Oct. 5, Carlisle 7-12.
SIVENGALFAR LACERES (Hypnotist): Boston, Mass., Sept. 16-30.
SORRENTINO'S BANDA ROSA ROSA (Howard Fox, mgr.): St. Louis, Mo., Sept. 28-29, Pittsburg Pa., position Oct. 2-12.
STOLTZ'S BAND: London, Eng. Oct. 4.
STOLTZ'S BAND: Columbus, O., Sept. 16-Indefinite.
STINGALFAR (Hypnotist): John & Lawrence, Ashland, Pa., Sept. 28-29, Milton 30-Oct. 5.

A TIMELY SUGGESTION 30

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THOMAS, LOUIS: Molina, N. Y., Sept. 24-27.
WESTLAKE'S, COL. W. D., MIDWAY: Lewisburg, Pa., Sept. 24-27.
WINNINGER BROS.: Augusta, Wis., Sept. 23-26, Merrillau 20-23.

(Received too late for classification.)

A CRAZY GUY: Norfolk, Va., Sept. 23-25, Richmond 24-26.
A TRUE KENTUCKIAN (Myrtle Vinton, mgr.): McGregor, Ia., Sept. 25, Prairie du Chien, Wis., 27, Wesham, Ia., Sept. 24-27.
BROADWAY'S BALLEQUERS: Indianapolis, Ind., Sept. 23-26, Washington, D. C., 20-Oct. 5.
CLARE, CRETTON (H. W. Starn, mgr.): Hagerstown, Md., Sept. 20, Hanover, Pa., Oct. 1, York 2, Lancaster 3, Bethlehem 4, Allentown 5.
EMMETT, JOK, AND GILSON, LOTTIE: Indianapolis, Ind., Sept. 23-25.
EMPIRE VAUDEVILLIANS: Syracuse, N. Y., Sept. 30.
FINNIGAN'S BALL (Bastons; Orlie Mack, mgr.): Lancaster, Pa., Sept. 24, Middletown Oct. 1, Tyrone 2, Athens 3, So. York 4, Johnstown 5.
HELD, ANNA: Washington, D. C., Sept. 30-Oct. 5.
HIMMELSTEIN'S IMPERIAL STOCK: Elkhart, Ind., Sept. 23-25.
IN WOMAN'S POWER: Indianapolis, Ind., Sept. 26-28.
MAMA'S NEW HUSBAND (Ethne and Evans): Mt. Carmel, Pa., Sept. 24, Mahanoy City 25, Williamsport 26, Shamokin 27, Harrisville 28.
MORTIMER, CHARLES (C. M. Denison, mgr.): Catskill, N. Y., Sept. 24, Norcutt 25, Palisades 26, Saugerties 27, Troy 28, Cambridge 29, Salem Oct. 2, Granville 3, Rochester 4, Painesville, VI., 5.
MY FRIEND FROM ARKANSAS (Rich. Sherman, mgr.): Charleston, Ill., Oct. 1, Mattoon 2, Pana 3, Taylorville 4, Hillsboro 5, Edwardsville 6.
NOBODY'S CLAIM (C. A. Holden, mgr.): Grand Rapids, Mich., Sept. 20-23.
ST. PARRISH: Dubuque, Ia., Sept. 24, McGregor 25, Fredericktown, Wis., 26, Lancaster 27, Shutsburg 28.
SUN'S MINSTRELS: Council Bluffs, Ia., Sept. 23, Des Moines 24-26, Oskaloosa 27, Ottumwa Oct. 1, Kirksville, Mo., 2, Edina 3, Hannibal 4.
THE AMERICAN GILL: Little Falls, N. Y., Sept. 25; Rockford 26, Alton 27, Utica 28, Newark 29, Palmyra Oct. 1, La Moyn 2, Perry 3, Danville 4, Corning 5.
THE CRACKED HAT (E. L. Graves, mgr.): De Witt, Ia., Sept. 27, Tipton 28, Maquoketa 29, Anamosa Oct. 1, Monticello 2, Manchester 3, Waterloo 4.
THE MAN FROM MEXICO (Jas. B. Moore, mgr.): Olean, N. Y., Sept. 24, Perry 25, Warsaw 26, Erie, Pa., 27, Franklin 28, Oil City 29.
THE SIGN OF THE CROSS: Rochester, N. Y., Sept. 30-Oct. 5.
UNCLE REE (Frank Adams, mgr.): Dawson, Pa., Sept. 24, Belle Vernon 25, Monacaqua 26, West Newton 27, Jeannette 28, Irwin 29, Windsor Oct. 1, Vandergrift 4, Rochester 5.
WALDEMANN, EDWARD: Mt. Vernon, N. Y., Sept. 25.
WHEN WE WERE TWENTY-ONE: Redbank, Pa., Sept. 25, Allentown 26, Bethlehem 27, Easton 28, Stroudsburg 29.



Borden Laffert, for the Charles Mortimer company.
Clyde Bates, with A Bunch of Keys.
Tony Williams, for A Female Drummer.
For the Amy Lee company: Fawn, Paul Cohn, and
Arthur Van.
Clara Faxon, for The Auctioneer.
George Wessels, for The Last Appeal, succeeding
Frank Mortant.

Week Ending September 28

Savoy—The Red Kloof.

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| Piet Prinsloo | | Leulu Mann |
| Adrian Rind | | Lionel Adams |
| James L. Rietraage | | Daniel Jarrett |
| Jacobus Van Sillen | ..... | Stephen Maltz |
| Wick Groular | ..... | William F. Carroll |
| Van Braam | ..... | Charles K. Sturge |
| Caroline Weenitz | ..... | Thomas |
| Maie Armstrong | ..... | D. Gross |
| Walter Dreyer | ..... | Arthur Rutledge |
| Hon. Geo. Shumadane | ..... | Joseph Gubay |
| Colonel Floriani | ..... | Frank |
| Little Pieter | ..... | Charles Bertrand |
| Bliss ..... | ..... | Russos Johnson |
| Scotty ..... | ..... | John James |
| Tante Johanna Daw | ..... | Lillie |
| Frederica Daw | ..... | Amey Lesser |
| Karl ..... | ..... | Augusta Bertrand |
| Dora Ostrade | ..... | Gottfried Lemont |
| Grete Van Doist | ..... | Ed |
| Fern Berta Winkler | ..... | Ed. Witte |
| Mona ..... | ..... | Grace Fluke |
| Mona Primdo | ..... | Clara Lipman |

delightful. Theodore Bollmann as Berger, rich father, gave a very well rounded performance; Franz Brian was thoroughly satisfied.

Secretary | 2 in New Haven.
The play is a effort to equip Mr. Warfield

were satisfactory are Clifford B. Smith, H. with Lester, and Eleston, Wentworth Berry, a

delightful. Theodore Bollmann as Berger, rich father, gave a very well rounded performance; Franz Brian was thoroughly satisfactory.

The play is a effort to equip Mr. Warfield with

Harry Laurence. The scenery was adequate. Next week, The Village Parson.

Broadway—Aida.

After their beautiful and genuinely enjoyable performance of La Bohème at the Broadway Theatre last Monday night the Castle Square Opera company plunged on Tuesday night into the gorgeous music and spectacular splendor of Verdi's Aida. It would be difficult to find two operas of greater contrast—operas demanding more widely differing treatment than these. When it is said, therefore, that the second performance was in every respect as creditable as the first the compliment has been paid to the versatile efficiency of the organization. Aida was admirably sung and was mounted in an splendid a fashion as the average opera patron demands.

During its career at the American Theatre the Castle Square Opera company sang Aida, for the first time in English in this city, just three years ago. Of the singers in that production Joseph P. Sheehan alone appeared in last week's revival. He was the Rhadames upon both occasions, and in the interval he appeared many times in the role. During the period of three years his improvement has been steady and most interesting to the onlooker. His impersonation of Rhadames last Tuesday night was vastly better than was his first. He has overcome almost completely the faults that marred his earlier performance. His vocal method is much improved, and in acting he has gained in breadth and authority. In consequence of these several improvements his Rhadames was worthy of the many plaudits that it won.

Adelaide Norwood, who was also a member of the company in its American Theatre days, sang the title-role in a fashion that warrants little else than praise. She, too, has improved greatly, both vocally and dramatically. In the trying scenes of passion and anger her work was particularly good. It may be said, too, that an Aida of more attractive personality than hers has rarely been seen here.

William Prunty, long admired for his sonorous voice and his strong dramatic style, was an altogether admirable Amonasro. W. W. Hinchey as the King, Francis J. Boyle as Ramfis, and George Tannery as the Messenger, were all very satisfactory, indeed.

Marion Ivel, a newcomer, who sang the role of Amneris, was in some respects disappointing. Her voice, though apparently of excellent quality, suffered through faulty production. She indicated clearly the scornful nature of the character, but her acting was rather too crude to be effective. Maude Ramey, as the Priestess, was in every way worthy of praise. The chorus, as ever before in this organization's productions, was above reproach, and the orchestra, under the leadership of Americo Morreale, acquitted itself well.

IL TROVATORE.

Il Trovatore was the bill last evening, and, despite the age of the opera and its frequent revivals here, the audience that assembled filled the house to its utmost capacity. And the great multitude was, through the performance, most generous in its applause—so much so, indeed, that frequently the singers had difficulty in getting through their scenes because of the complimentary but ill-timed interruptions. Joseph P. Sheehan has often been seen here in the role of Manrico, and it is only necessary to say that his impersonation was better in its entirety than ever before. Winifred Goff as the Count di Luna displayed again his powerful and rich voice to advantage. The other male roles were sung very satisfactorily by George Tannery and Francis J. Boyle. Gertrude Hennings as Leonora sang and acted with such brilliancy and artistic finish that she sprang at once into the highest favor of the audience. Nearly all of her solos were encored. She possesses a voice of fine sympathetic quality, her method is well high perfect, and she sings and acts with delightful ease and grace. Ethel Houston Du Pre, a young American contralto, made her debut before a New York audience in the role of Azucena. She was warmly welcomed, and her impersonation warranted the plaudits that she received. Her voice is of excellent quality and she manages it well. A lack of authority in acting, noticeable now and then, was doubtless due to nervousness, which experience will soon overcome. Maude Ramey was a pleasing Ivel, both vocally and dramatically. The chorus sang with its customary vigor.

Murray Hill—The Shadows of a Great City.

Once or twice in a season Henry V. Donnelly, of the Murray Hill Theatre, gives his patrons a taste of genuine, old-fashioned melodrama, just as occasionally he presents a classic play, to break the monotony of the usual round of modern society dramas. This week the bill is The Shadows of a Great City, and from the size and enthusiasm of last night's audience it seems to be a wise selection. The house was crowded, the members of the stock company entered into their unaccustomed work with apparent relish, and the performance was altogether artistic and thoroughly enjoyable.

William Bramwell acted the role of the sailor here, Tom Cooper, with the splendid vigor that is among his most attractive qualities. E. Sheldon Lewis as George Bennett, the villain, displayed again aptitude for presenting a sinister, evil character without making it unnatural. His impersonation was most effective and artistic. George Henry Traver was an excellent Jim Farren, John A. Robertson was acceptable as Arkwright, the detective, and Robert McWade, Jr., gave a capital character sketch as Abe Nathan, the pawnbroker.

Alice Johnson as Annie Standish, and in the later scenes as Helen Standish, acted gracefully and with sympathy. Rose Stuart, who is usually seen in "straight" parts, proved her versatility and made a decided hit by her splendid impersonation of Biddy Boman, the good-hearted Irishwoman. The other roles were all in good hands, the mounting was satisfactory, and the stage-management excellent. Next week, Sappho.

American—Fanchon, the Cricket.

That plays, like men, outgrow their usefulness as the years roll by, unless they be of unusual merit, was shown at the American Theatre last night, when Fanchon, the Cricket, although fairly acted and adequately staged, failed to be interesting.

First mention is unequivocally due to Victor Moore, who made more of the role of Didier Barbeau than many actors would have done. He carried out the idea of insensibility to perfection, and his work provoked spontaneous expressions of approval. James E. Wilson lacked vitality as Landry Barbeau. The Fanchon of Jeanine Rogers conveyed the impression of forced coarseness rather than of the inherent abandon and uncouthness of the real Fanchon. Georgia Welles interpreted the small role of Suzette in the gentle and attractive manner that has won her popularity with the patrons of the theatre. Julia Blane gave a further demonstration of her versatility as Old Fadet, that she portrayed with force and picturesque quality. Frank E. Jameson, Herman A. Sheldon, Emil Collins, Arthur Maitland, and Lillian Bayer also deserve mention. The audience was large. Next week, Northern Lights.

Metropolis—Lost River.

Lost River, which was notably successful last season at the Fourteenth Street Theatre, is at the Metropolis Theatre this week.

Paul Gilmore makes a dashing Robert Blasing, and gives a vigorous and intelligent performance of the young hero.

John E. Jr., contributes a capital bit of work as Bill Louche, the toll-gate keeper.

Virginia Warren, the Oza, wins favor from the first by the finished and artistic interpretation of her role. Harry McKee Webster and Elizabeth Woodson as the twins, Claude and Gladys; Ada Simhall, Lottie Briscoe, J. H. Ashton, Howard Blumher, and Joseph Lasher deserve special

mention, while the minor roles are equally well cared for. The Lost River Quartette contributes several selections.

Grand—The Brixton Burglary.

A good sized audience laughed continuously at the Grand Opera House last evening, when Sam S. Shubert's company presented The Brixton Burglary. The comedy could hardly have had a better presentation, for the company practically is the same admirable one that appeared at the Herald Square last season. Its prominent members are W. J. Ferguson, Sam Edwards, George S. Probert, Harry Gibbs, Elita Proctor Otis, Carolyn James, Chauncey Olney, and Nellie Butler.

At Other Playhouses.

ACADEMY OF MUSIC.—Arizona is still very popular.

CABINO.—Same old story—Florodora—big business.

CRITERION.—William Faversham appears in A Royal Rival.

DAILY.—The Messenger Boy begins its second week.

EMIRE.—John Drew in The Second in Command is drawing well.

FOURTEENTH STREET.—Up York State has made a big hit, but must end its engagement Saturday. John E. Keller in The Cypher Code Sept. 30.

GARDEN.—E. H. Sothern presents Richard Lovelace.

GARRICK.—Ethel Barrymore is seen in Captain Jinks of the Horse Marines.

HERALD SQUARE.—Andrew Mack in Tom Moore is nearing the end of his engagement.

KNICKERBOCKER.—The Rogers Brothers in Washington is the bill.

LYCEUM.—Bertha Gelland appears in The Forest Lovelace.

MADISON SQUARE.—This house will open next Monday with The Liberty Bells.

MANHATTAN.—Mrs. Fiske will open this theatre (Tuesday) evening in Miranda of the Balcony.

METROPOLITAN.—The Ladies' Paradise starts another week. Sefiorita Tortajada was announced to appear last evening.

VICTORIA.—The Russell Brothers will begin their season in Sweet Marie Oct. 3.

WALLACK'S.—James K. Hackett in Don Caesar's Return is playing to large houses.

BOOK REVIEWED.

A book entitled "The Lawrence System of Vocal and Physical Expression," by Edwin Gordon Lawrence, has been received from the Lawrence Publishing Company. The writer commends the work to "actors, lawyers, ministers, dramatic students, and all those who wish to excel in the noble art of expression." In the preface he gravely avers that "The orator should be somewhat of an actor and capable of giving expression of thoughts; that feeling and fancy are, therefore, two of the requisites of the orator as well as the actor. A lawyer, to win a suit, must 'stand there' at the bar and impersonate his client, so that he may influence the minds of the judge and jury." It will be of interest to many to learn that John P. Curran at school was known as "Stuttering Jack;" that Lord Mansfield—not Richard—practiced his gestures before a glass; that Patrick Henry "practiced his speeches amid the forests." To disprove the assertion that oratory is a lost art he describes the speech of Prof. W. Gordon McCabe at the New England dinner as "full of the milk of oratory," and that the speeches of William J. Bryan, William A. Grady, and Bourke Cochran prove that oratory is not dead or sleeping. The student is cautioned that one should not be pronounced was. In a page of confidential advice the writer admits that "the foregoing rules and instructions are not intended by the author to be blindly followed, and that the logic set forth in its pages is the result of twenty-six years' experience as a professional actor and elocutionist."

REFLECTIONS.

Helen Ten Brock is now the press representative of the Castle Square Opera company.

The Chaperons will have its first presentation at Hartford next Monday.

In Australia opened its season last evening at Providence.

Glen MacDonough has just completed his new play, Molly Pitcher, in which Kathryn Kidder will be starred this season under the management of Deicher and Brennan.

Charles McCarthy filed a petition in bankruptcy Sept. 20, declaring liabilities of \$61,712 and no assets.

According to the Boston papers, David Henderson's revival of Evangeline at the Columbia Theatre, Boston, is an emphatic hit. The company and production are praised highly, and Mr. Henderson believes that the popular extravaganza has taken a new lease of life.

Circus Day, a new musical comedy, was given its initial presentation at the Majestic Theatre, Utica, N. Y., Sept. 17. The plot is hardly described, but it seems to introduce a number of vaudeville specialties which are sprinkled through the three acts. The new offering was well received by a fair sized audience. Individual hits were made by Sam Williams, Joe Adams, and Maude Meredith.

Admiring friends in California presented George W. Larsen, last week, with a handsome elk's tooth set in gold, bearing the insignia of the order.

Lillian Mae Crawford, who has resigned from the McCloy Stock company, is forming a company for a starring tour in Under Two Flags. Frank G. Campbell and William Richards, late of the McCloy Stock company, have been retained by Miss Crawford for the roles of Lord Rockingham and Bertie Cecil, respectively.

Edwin Mordant is meeting with his usual success in the leading role of The Fatal Wedding. He is directing the production, which is said to have scored an unequalled success.

Among those especially engaged by Manager Geo. B. Reno for his revised version of the farce-comedy, Mrs. B. O'Bhangamony, Wash Lady, made popular by George W. Munroe, are Harry Linton and Lella McIntyre, favorably known as clever vaudeville entertainers. Mr. Linton is writing a number of new musical numbers for the farce, which will open for a fifteen weeks' engagement on Oct. 7. It will be seen here at the Grand Opera House on Oct. 22.

While on route from Syracuse to Ogdensburg the Eastern Lovers' Lane company discovered that Mrs. "Carrie" Nation was on the train, and through a heated religious discussion between Mrs. Nation and a clergyman, Blanche Hall, who plays Mary Larkin in Lovers' Lane, took advantage of the opportunity to draw a hasty sketch of Mrs. Nation, who, when asked to autograph it, laughed heartily and signed it, complimenting Miss Hall on her work, and giving her one of the little hatchet pins which Miss Hall stuck in the hand of the sketch, making an interesting little souvenir.

Jacob Litt will make his Chicago production of The Price of Peace at McVicker's Theatre Nov. 4 for a ten weeks' run. Henry Bergman has been re-engaged by Mr. Litt for his original role.

NOTES OF CLOSINGS.

The Merman Wife company closed on Sept. 21.

Harriette J. Wolfe will close his season on the road on Oct. 5.

The Ida's Eye company closed on Sept. 21.

IN MCKINLEY'S MEMORY.

Every theatre in this city and all the better class of playhouses throughout the country closed their doors on Thursday, the day of the funeral of President McKinley. Not only were no performances given, but the box-offices were also closed and the houses heavily draped in mourning.

Wallack's, the only theatre that remained dark from the day of the President's death until after his burial, had on its doorway a large black shield bearing a portrait of President McKinley and beneath it this quotation from Shakespeare:

His life was gentle, and the elements So mixed in him that Nature might stand up And say to all the world, "This was a man!" —Julius Caesar, Act V, Scene 5.

When Wallack's reopened Friday evening Mr. Hackett had ample evidence that his refusal to appear until after the President's burial had been appreciated by the public. He was called before the curtain many times, and a large floral wreath was presented. Mr. Hackett spoke a few words of thanks.

One of the regrettable incidents in connection with the closing of the theatre occurred at St. Albans, Vt., on Sept. 14, the day of McKinley's death. Richard Golden, who was to have played the town on that night, canceled his engagement immediately, out of respect to the memory of the President. Dr. T. H. Waugh, manager of the St. Albans Opera House, refused to accept the cancellation. Mr. Golden offered to reimburse the manager for any expense he had incurred. Dr. Waugh, however, swore out a warrant against W. W. Kettleman, treasurer of the company, for breach of contract, and Mr. Kettleman was arrested. Bail was forthcoming at once, and a hearing set for Sept. 30.

One of the most impressive and less ostentatious of the memorial services for President McKinley was held where a Baltimore & Ohio train halted near Philadelphia on Thursday for that solemn five minutes when the body was being interred at Canton. Without preparation, Mr. and Mrs. Brune and the sextette of the Floradora company, who were aboard the train, sang "Nearer My God to Thee." The strains were caught up by all on board. Then the people who had gathered outside the car added their voices until a great strain of love was wafted up to heaven, to do homage and add to the great sorrow that all felt for their martyred President.

Among the floral pieces at President McKinley's funeral were some white roses and lilies of the valley sent by Richard Mansfield.

In pursuance of the order issued by the Grand Rapids and Indiana Railroad that all trains should stop for ten minutes Sept. 19 during the time that President McKinley's funeral procession in Canton was starting for the vault, the train that was conveying the Ole Olson company to Cheboygan, Mich., halted between Antrim and Westwood, Mich. All the passengers assembled in one car, where they were joined by the engineer, fireman and other train officials. The Rev. William H. Warren, of Lansing, was one of the passengers, and he delivered a beautiful address on the sad event. Dr. Warren finished his remarks by asking a blessing for Mrs. McKinley and the new President. Following the minister's remarks the Swedish Ladies' Quartette and the Ole Olson company sang "Nearer, My God, to Thee," in which they were joined by the other passengers.

Sarah Bernhardt sent this message of sympathy with the American people:

I have just left the beautiful country of America in full joy and prosperity. Now that it is so plunged in mourning, I feel its grief keenly, for we foreign artists feel ourselves Americans by adoption. Among them all, I think myself most beloved, therefore I wish to express that which is in the heart of a grateful French artist.

Victorien Sardou wrote:

It is in the presence of such sorrows that all race barriers are broken down, and all right-thinking people themselves sons of the same country.

Many lodges of Elks held suitable memorial services.

A FEMALE DRUMMER COMPANY SAFE.

The report published in the newspapers on Sunday of a railway accident in the Northwest in which the A Female Drummer company was concerned caused the relatives of the members of that organization to flock to the offices of Blaney and Vance yesterday morning in eager quest of news.

Mr. Vance relieved their anxiety at once by reading to them a telegram that he had just received from his traveling business-manager. The dispatch was, in a way, a perfect example of the typical business manager's point of view. It read: "Receipts Spokane, \$940. Lose one night account railroad wreck. Every one all right."

Mr. Vance, in reading the message to the tearful relatives, reversed its clauses, making "Every one all right" come first. He has instructed his manager to make business details a secondary matter in his future dispatches.

THE HELMET OF NAVARRE.

Charles Dalton, who will star here this season in The Helmet of Navarre, will open his tour out of town, about Nov. 1, and will begin an engagement at the Garden Theatre Dec. 2. The company thus far engaged to support Mr. Dalton includes Grace Ellington, Rose Elytinge, Eleanor Barry, Eleanor Browning, Sheridan Block, Morgan Coman, R. V. Ferguson, Arthur Barry, and Ernest Hascall.

ENGAGEMENTS.

For the Sleeping Beauty and the Beast: Charles J. Ross, Harry Bulger, Joe Cawthorne, Johnny Page, Ella Snyder, Viola Gillette, Jane Whitbeck, Nora Cecil, Phoebe Cayne, the Hensler Sisters, Bessie Sutherland, and Flossie and Elsie Ebert.

By Sylvester Maguire for Naughty Anthony: Marie Dora, Charles Deland, Theda Barera, Bertha Wilmet, Robert Volcan, Otto Hoffman, Frederick Fawcett, Joseph Murphy, Harry Hughes, L. H. Wernick, Edith Hanson, and Geneva Parker; W. F. Muller to manage the tour and J. Fred Miller to go in advance.

By Gus Hill: William Black, as business-manager of Art You a Bunch, which opens its season at Elizabeth S. J. Oct. 5; A. L. Dolan as manager, Charles E. White as business-manager, and P. J. Kennedy as agent of Happy Holloman, which opens at Chester, Pa., Sept. 25; Walter H. Moore as manager, and G. Hunter Burrows as business-manager of Lost in the Desert, which opens at Schenectady, N. Y., Oct. 1; James Fort as manager, C. G. Allen as business-manager, and H. C. Robey as agent of McWhorter's Row of Flats; Jack Burke as manager, and Tiffany Dugan as business-manager of the New York Star; Samuel F. Kingston, re-engaged as manager of Mary's Beauty, opening at Syracuse, Sept. 23; Harry Leoni has been re-engaged as advance agent for the Cracker Jacks; Emily Kelly, Thomas B. Henry, and James Cunningham have been re-engaged as business-manager, and agent, respectively, with the Royal Lilliputians.

Nellie Yale, by W. A. Brady, for The Sorrows of Satana.

GOSSIP OF THE TOWN.



Photo by Curran, New York.

Rose Stuart, whose portrait in character is published above, has made her most pronounced successes in comedy roles, and her versatility is shown by the fact that this week Miss Stuart is playing the character of Biddy Boman in Shadows of a Great City, at the Murray Hill Theatre, where she is under special engagement with Mr. Donnelly. Miss Stuart last season made a distinct hit with the patrons of the Murray Hill and received particularly good notices for her work of the Princess in The Princess and the Butterfly, the Widow in Bebelius Susan, Mrs. Foster in The Magistrate, Lady Snowwell in Sheridan, and Lady Sarah in The Colonial Girl. Early last Spring Miss Stuart went to the Grand Opera House stock, Pittsburgh, where she duplicated her successes in New York. Her work is marked by artistic finish, and in comedy roles she finds a particularly happy setting for her magnetic personality.

The season at the Irving Place Theatre will begin on Oct. 1, when Manager Corried's company will appear in Das Verschleierte Bild an Sals, by Paul Heyse.

Kate Newton Bartlett, formerly a member of the Lester Wallack Stock company, was married in this city, Aug. 31, to William C. Dornin.

Harry Barendson began his tour in The Wrong Mr. Wright at Cairo, Ill., yesterday. He has gotten out a very neat and unique folder, giving his route, accompanied by sundry appropriate quotations from Shakespeare.

Harry M. Hicks, of the Spooner Stock company, received a sword cut on his right hand last Wednesday evening, during the progress of The Only Way, at the Park Theatre, Brooklyn. He pluckily continued the enactment of his part, although the injury was most painful and will necessitate his hand remaining bandaged for some time to come.

Helen Lindner arrived on the Solway Friday from Hamburg, Germany, and immediately joined the Royal Lilliputians at Reading.

Vera Fitzgerald, the fifteen year old daughter of Mr. and Mrs. Thomas Fitzgerald (Mattie Hogarth), underwent a surgical operation for appendicitis in Toronto, Can., Sept. 16, and is doing well. Miss Hogarth, who is attending her daughter, is herself in very poor health.

James K. Hackett has discontinued for a time the rehearsals of his new play, A Chance Ambassador, as the demand to see him in Don Caesar's Return at Wallack's is such as to warrant a postponement of the presentation of the second play.

Members of the Fiddle-Dee-Dee and A Trip to Buffalo companies played a baseball game in Buffalo, Sept. 22.

The Minister's Son was selected as the opening attraction for the new Cadillac Theatre, Cadillac, Mich., Sept. 23.

O. R. Night, Jr., will sail for Europe to-day (Tuesday), Sept. 24, on the Kaiser Wilhelm der Gross.

Harry Carson Clark, who on account of illness was unable to appear in the production of The Ladies' Paradise at the Metropolitan last week, has resigned from the company. He has bought a house at Jamaica, L. I., and will live there while not playing. He has entirely recovered from his illness, and may be seen in a New York production this season.

Arthur Byron, who is to star in Petticoats and Bayonets, will commence his tour on Oct. 1 at the Studebaker Theatre, Chicago, where he will play three weeks. Waggoner and Kemper have engaged Owen Fawcett, Benjamin Johnson, Jane Oaker, Mrs. Frank Tannahill, Marion Barney, and Edmund Hogan for his support. The cast comprises twenty-three people.

Harry Burkhart was specially engaged by Leavitt and Lederer to support Rose Coghlan during her engagement at the Grand Opera House last week.

Vivian Townsend has joined The Last Appeal.

The Sign of the Cross company reached New York on the Erie Railway. Its members are: Vera Duncombe, Lillian Elton, Maude Egan, Julia Ebert, Marcella Hudson, Charles Millward, Agnes Scott, C. A. Scott, and Harry W. Wenman.

Lillian Kemble returned to New York after a summer season at Kew-Forest Park, St. Louis, her closing bill being Under Two Flags, in which she played Cigarette.

James K. Hackett has instructed his attorney, John V. Bourier, to begin proceedings against Daniel R. Ryan, the star of a touring company, for presenting without authorization a play entitled Don Caesar's Return.

Bertha Gelland is to appear in a new production before she leaves the Lyceum.

The theatrical bill posters of this city will have a testimonial performance at the Herald Square Theatre next Sunday night. The programme will include a large list of stage favorites. The receipts of the performance will be devoted to the establishment of a sick fund for all members of Union No. 1 of the Theatrical Bill Posters. This will be the first benefit performance ever accepted by the men who post bills.

The lease of the Schiller Building, Chicago, that includes the Dearborn Theatre, has been signed by Allen B. Forbes, of New York, to the Schiller Company, a recently organized corporation.

Charles B. Hanford will leave his home in Washington on Wednesday and come to this city to start rehearsals of The Taming of the Shrew, which will be revised this season under the management of Deicher and Brennan. The tour will commence Oct. 10 in Lancaster, Pa.

Frank L. Yerance, manager, has been taken to the Presbyterian Hospital, New York city, for a very serious operation. He has been confined to his home the last four months.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Frank Gardiner and Lottie Vincent lead the line in A Shattered Idol; Linton and McIntyre show The Chattering Chorus; Condit and McHenry appear in Edmund Day's latest comedy, Jefferson Adams, Attorney; and Dan and Dolly Mann are seen as Uncle Sam and Mandy Hawkins, and others as Edward Clark; W. Ward, Pearl Bradburn and George F. Murphy, Jr., comprising the Folly Trio; Wrothe and Walsford, Kennedy and James, Farrell and Richardson, Autumn, Fred Hurd, Kade and Hartman, Professor De Bisher, and the American Vitaphone.

Keith's Union Square.

Paul Cingovalli is retained for a second week as the headliner. Others are Will M. Cressy and Blanche Dayne in A Village Lawyer, Winton, Sydney Grant, Miska, the Automobile Girl, Grant and Ray, and the Vitaphone.

Proctor's Fifth Avenue.

A section of the Proctor Stock company present Forbidden Fruit, while in the vaudeville department the Hanlon are retained, and the Florence Troupe, the Flying Squadron Quartette, Harry St. Cyr, Henry Le Van, and the kaleidoscope do the rest.

Proctor's Twenty-third Street.

The Jilt is played by a detachment of the Proctor Stock company, and vaudeville is contributed by Jacques Inaudi, Harry Furst, and the kaleidoscope.

Proctor's Fifty-eighth Street.

A division of the Proctor Stock company are seen in house, with interpolated vaudeville by Warner and Fields, Mildred W. Reed, and the kaleidoscope. A single performance of Camille is scheduled for to-morrow (Wednesday) afternoon.

Proctor's 125th Street.

A Fair Rebel is again presented by a detachment of the Proctor Stock company. Anna Teresa Berger, Wilson and Lechner, and the kaleidoscope provide the vaudeville end.

Warner and Fields.

The stock company, headed by the comedian managers, continue to present Holly Toity and the kaleidoscope. New jokes are interpolated at nearly every performance, and people are already beginning to go to see it all for the second and third time.

New York.

The stock burlesque company remains in The King's Carnival and Supper at Sherby's, while the vaudeville members show Marv's new ballet, William Gould, and John Ford and Marion Winchester.

Hartley and Seamon's.

Kate heads the week's bill. Others are Mr. and Mrs. William Seamon in repertory, Haines and Vidone, Rita Richmond, Beryl and Beryl, the Davenport Brothers, and Joe and Willie Harrows.

THE BURLESQUE HOUSES.

Miska's Bowery.—The New York Stars provide the bill for the week.

London.—Paul Sheridan's City Sports are disappointing here this week.

Miska's Bowery Avenue.—Sam Scribner's Gay Morning Gloria have moved up from the Bowery for the week.

OLYMPIA.—The Rose Hill English Folly company are entertaining the uptown residents.

DOWRY.—The Russian Widows presented the three Russians, Sadler and Buckley, Jordan and Welch, the Gentry Sisters, Nelson and Milledge, Mildred Murray, and Felix and Lillian.

LAST WEEK'S BILLS.

TONY PASTOR'S.—George Gardiner and Joseph Maddara came back to town in George H. Bunker's lively sketch, Too Many Darlings, which repeated its former success. It is a clever, brightly written act and is very well played, although the extraordinary racy employed frequently by Mr. Maddara to designate surprise or embarrassment comes superfluous. Jones, Grant and Jones, retained, revived much of their old fare with a goodly share of new material and made an immense hit. The act is long but so crowded with laughs that the people could have stood it much longer. Irving Jones is irresistibly comic all the time, and his companions are both excellent. The Seven Red Birds put on a new sketch, Look Out for Johnson, written by Dave Reed, Jr., who played the chief role in capital style. It is all about a young man who expects a visit from his old college tutor, who rejoices in the name of Johnson. Some one, knowing not of this fact, learns that an escaped lunatic, rambling in the neighborhood, is named Johnson, and the professor, upon arrival, is promptly pounced upon as the lunatic. Many highly amusing complications ensue, to the complete undoing of the worthy Johnson, who is only rescued by the opportune recognition of his former pupil. The lines are snappy and bright, and the comedy business is new and diverting. Mr. and Mrs. Dave Reed, Miska and Guss Reed, and Lew and Alfred Reed were all admirable in their respective roles, and the whole affair went with dash and vim. The new songs by Dave Reed, Jr., came in for hearty recalls and promise to achieve popularity. Gus Williams got away with his customary success in his fine German comedy monologue and he forebore to introduce the timeworn stunts on the piano. Sullivan and Paquolena returned to this theatre and were cordially applauded for a greatly improved turn. Mr. Sullivan's fine singing and Miss Paquolena's equally good dancing ran high in favor, and their revised comedy lines were well received. Rae and Broche were also heavy scores in their breezy skit, Too Much Woman, in which the man's impulsive comedy business and the woman's fine work as a "feeder" placed them with the best in the eyes of the audience. Bing-

ham offered his unique ventriloquial turn, A Country Store, with pronounced success, and many of his tricks, especially that of ventriloquizing while leisurely puffing a cigar, are uncommonly clever. His dummies, too, are marvels of mechanics. Kiddy Bingham sang several songs in excellent style and voice, but too fast. Robbins and Trenaman did a neat singing act that went thoroughly well and deserved the applause that it gained. Ed and Joie Evans, Morris and Blaine, Koler and Mann, Professor Donner, and the Vitaphone filled out the bill. Big business.

KEITH'S UNION SQUARE.—Paul Cingovalli made his American reappearance after an absence of about five years, and again proved his right to the title of the world's greatest juggler. He brought along several new tricks and the best of his old ones, all amazing in difficulty, and accomplished in the seeming ease of their act. It is quite impossible to do justice in words to the superlative excellence of this extraordinary act, nor to picture the vast effectiveness of Cingovalli's exploits with a real cannon ball, winding up with the juggling of this monster projectile, a bottle and a tiny roll of

made his local reappearance, and his remarkable feats of memory astounded the patrons. Nearly every one of his experiments baffles comprehension, while the affability and apparent lack of concern of Inaudi are not the least enjoyable features of his work. He scores the conclusion, worried look of suffering affected by most performers in similar lines, and really seems to be delighting in his most difficult tests. As a lightning mathematician of bewildering mental power he probably has no peer. Anna Teresa Berger, Georgia Ingersoll, Hollman, the kaleidoscope and the travel views were the other numbers. Big business.

PROCTOR'S TWENTY-THIRD STREET.—A section of the Proctor Stock company were seen in Forbidden Fruit, Mabel Montgomery once more winning much favor in the principal part. The Florence Family held over for a second week in their superb acrobatic act, and F. W. Dunworth, Anna Teresa Berger, Arthur Birchmann, and the kaleidoscope did the rest. Excellent business.

PROCTOR'S 125TH STREET.—Innocent and Meadow Sweet were presented by a division of the Proctor Stock company. Warner and Fields made their American reappearance, after years of absence abroad, and came in for much applause with their character drama. Madeline Burdette and the kaleidoscope vied for the remainder of the time and the business was good.

PROCTOR'S FIFTY-EIGHTH STREET.—The Jilt was once more acted by a section of the Proctor Stock company. Miska, Carrie, Helen Reeves, and the kaleidoscope attended to the vaudeville end of the bill. Good business.

WARNER AND FIELDS.—Holly Toity and its travesties on Diplomacy and Madame Butterfly continued to pack every available inch of space in this pretty little playhouse. The actor-managers and their previous company have constantly added new elements of fun to the burlesque and have as carefully done away with each particular line that showed the faintest sign of failing to make a humorous ten strike. The poker scene, as now played, ranks as the equal of any similar episode yet shown here. It is a seamless stream from start to finish, and will bear being seen many times.

NEW YORK.—The stock burlesque company remained in The King's Carnival and Supper at Sherby's, William Gould and John Ford and Marion Winchester contributed vaudeville specialties, and the bill was opened by Carl Marwig's newest ballet, L'Amour. A bright citizen



Photo by Feinberg, N. Y.

MR. AND MRS. HARRY THORNE.

paper. A novel trick was that with an umbrella, which, balanced tip down on the forehead, was tossed over and balanced handle down, the umbrella opening in its flight. A lot of very amusing comedy business is interpolated with the help of a first-rate assistant, who proved a clever pantomimist and who didn't appear to be worried in the least when Cingovalli balanced him, a table and chair on the chin all at once. Cingovalli's hit was of largest proportions, and it is a safe bet that every one that saw him will send numbers of others to marvel at the wonderful performance. The Black English House held over for a second week and were much liked. Tom Nava, assisted by Hattie Nava and pretty Katherine Nava, again presented Edmund Day's clever mythical sketch, Fat and the Golem, with surprising success. It is a rapid run of hearty laughs and is lavishly mounted. Kona, Welch and Madras made their regulation hit in comedy acrobatics that pleased every one immensely. Callahan and Black entertained excellently in their bright Irish comic-tale, beguiling and dancing, all gratefully acknowledged by the audience. Charlotte Gayer George sang a few songs in a clear, sweet but rather light contralto, and was well received. Her stage presence is a bit uneasy and suggestive more of a concert platform or a church choir than of a theatre. At any rate, she should try to overcome the painful old habit of carrying a roll of music in the hand. Becker, Wilson and Becker came again in their entertaining comedy work, Barlow and Nicholson scored pleasantly in a neat sketch, A Business Proposition, and the rest of the time was filled by Jacklin and Ingram, who moved over from Pastor's; Field and Whelan, Rina, the biograph and the travel views. Business big.

PROCTOR'S FIFTH AVENUE.—A Fair Rebel, seen before at other Proctor houses, was repeated by a detachment of the stock company. George Hanlon and his sons presented a new pantomime, Phunphorall, or The Village Barber, and got away with a goodly share of the favor. Their work is as fine as ever it was, and their pantomime is of the sort that ranks with the best. The act is bright, full of excitement and humor, and goes with vim and bounce. Jacques Inaudi

asked a Westerner the other day if he had seen Amour at the New York. "No," replied the Westerner, "but I've been all through his place in Chicago." Immense business still in spite of such as these.

HARRIS AND SEAMON'S.—McIntyre and Heath headed the list in their absurdly funny sketch, The Red Man from Montana, and made the same old large sized hit. Special scores, too, were Stuart, Sydney Grant, Arthur Buckner, Biscotti, the three Watsons, and Oakley and Husted. Big business.

The Burlesque Houses.

LONDON.—Rita and Barton's always excellent Big Gaiety company won unstinted praise from big audiences. The hugely amusing Charles Barton once more proved what an excellent comedian he is, and he was ably aided and abetted by Myrtle Vyner, Maudie and Dunn, Bickhoff and Gordon, Lloyd and Waltons, Rita and Biscotti, Miles and Raymond, and Frankie Haynes.

DOWRY.—Ed F. Rush's Victoria Burlesquers played to crowded houses presenting two enjoyable burlesques and an olio showing Aggie Baker, Bald and Gilbert, Le Roy and Levanon, Markey and Stewart, the Harpers, and John and Moore.

Miska's Bowery.—Sam Scribner's Gay Morning Gloria bloomed last week on the lower East Side to prosperous business.

Miska's Bowery Avenue.—Abe Leavitt's Santa-Santa company offered the bill that they had presented at the Dowsy the week before.

OLYMPIA.—Al. Reever's company diverted the attention of the Harlemites in admirable style.

RAY HOWARD'S COMPANY IN SHAKS-UP.

May Howard and her company were involved in a railway collision on Sept. 14, near Fort Wayne, Ind. They were making the jump from St. Paul to Pittsburg and had taken a special train from Chicago. Early in the morning the special ran into a freight train and things were

pretty much mixed up. The players were rudely awakened by the shock and many were thrown from their berths. Only one was injured, however, that being May Hall, who suffered a fractured leg and may be incapacitated for several weeks. The company reached Pittsburg fifteen hours behind time and the Academy of Music there had to remain dark for one night.

VAUDEVILLE THEATRES IN PARIS.

Maudie Carroll, the acrobatic girl, now abroad, sends to THE MIRROR the following interesting description of the technical differences between the vaudeville theatres of Paris and those of New York: "Contrary to all that has been said to discourage American performers about going to Europe without secured bookings, and the tales that one must wait perhaps months to get further openings, such are not necessary. If you have a good novelty act, in which there is no talking, except a month's engagement on this side, and, if your act succeeds on its merits, you will have more immediate offers than you can accept, and agents will be eager to book you. If your act is not a complete success and you have other bookings, they will undoubtedly be cancelled, as managers are very keen to see you or to send a representative during your first engagement. There is much difference between the vaudeville theatres of New York and of Paris. In Paris managers are exceedingly courteous and friendly, yet they impress one with a quiet dignity. One is pleasantly invited in front, friends are passed in, and visitors are allowed to call in dressing-rooms, and none of these privileges are abused. In New York managers pay little attention to performers. One is not permitted in front of the house, one pays for admission for friends, and visitors are seldom allowed in the dressing-rooms, and there are always no end of stringent rules to observe. Stage hands here are more polite and respectful than they usually are in New York.

"Lithographs are of utmost importance here. No frames or photographs are used. Programmes are charged for, and so is the use of cloak rooms and ladies' parlors. Gentlemen may keep on their hats in the audience, and ladies are not requested to remove theirs. The foyers are spacious, finely furnished, bright with soft lights and plenty of mirrors. They contain chairs and tables for refreshments, and are used all the evening as promenades where ladies show to advantage the fashions of the which are seen only at grand opera in New York. Admission to the foyer does not include a seat. Style and finish in the work of an artist—here we are always 'artists'—in American vaudeville performers—count more for one's favor than in New York, and many an excellent act loses much by lack of style. The orchestras are large and excellent. They take a delight in bringing out all there is in your music. In so many American theatres an act comes off with only a piano accompaniment, and there is frequently much trouble to get music played properly. In Paris no name cards are used on the stage. Turns run in order, according to programme, and all names are printed in the same sized type. The idea of having the curtains drawn after each act, which is the custom in many of the houses here, makes a very pretty finish. You are given plenty of time to respond to recalls. An act is never rushed on while the audience is applauding the previous one, as is often done in New York theatres. Engagements are much shorter in New York, where you usually have daily matinees. In Paris the engagements last one month and longer in some houses, some having one matinee a week, others none. In New York an artist seldom has time to practice; here every one does, which gives more chance for the bringing out of new material. This particularly applies to dumb acts. At all times of the day the stages are occupied, and I have seen five acts practicing on the stage at the same time without interfering with one another. There are no roof-gardens in Paris, and the Parisians think the idea of one very odd indeed. But there are several theatres on the same order, situated on the ground level. Admission to these places is free, but seats and refreshments are not cheap. The performances in these places consist of good vaudeville and burlesque, handsomely costumed."

STRANGE EXPERIENCE OF CLARICE VANCE.

Clarice Vance, the Southern singer, en route with the Scribner Specialty company, met with what to others was an amusing experience, but which looked to her and her management, for a time as rather a disagreeable one. The company were playing in the Alhambra, Milwaukee, and on Wednesday evening the bill opened to its usual success. Everything went swimmingly until Miss Vance appeared, when a lady in the audience began to shout, "Look, look, Harry! Our child! At last, at last!" And she made a rush for the stage, closely followed by her husband, who seemed equally excited, though less demonstrative. Of course the house was in an uproar, the orchestra ceased playing, and Miss Vance fled from the stage, pursued by the excited man and woman, who overtook her and embraced her in great delight, calling her their own daughter, Clara, and all that sort of thing. Miss Vance tried to prove an alibi, but they insisted that she had been stolen from them when a baby, and they were prepared to prove their assertion. They seemed so positive that they finally excited Miss Vance, and she wired to her mother, who is on her farm on Long Island. The following was the answer:

CLARICE VANCE.

ALHAMBRA, THEATRE, Milwaukee, Wis.
I thought you promised me you would stop smoking.

MR. AND MRS. HARRY THORNE.

THE MIRROR prints this week an excellent picture of Mr. and Mrs. Harry Thorne, in the parts assumed by them in Will M. Cressy's latest success, The Coral Strand. Their characters, Mr. and Mrs. Obadiah Pettit, are the same as those made famous by them in their great success, An Uptown Visit. The new sketch is a continuation of the trials and tribulations of Mr. and Mrs. Obadiah, who have gone on a voyage and find themselves wrecked, together with an unknown woman, on a cannibal island. The meeting with a cannibal and the complications that follow are said to be extremely comical. The lines are reported as bright and witty and the situations funny. The setting represents a tropical island, with the Pacific Ocean for a background, showing a vessel stranded on a coral reef, making a novel idea for vaudeville, and one which has already met with approbation.

HAL STEPHENS UNUSUALLY COMPLIMENTED.

When Hal Stephens was playing last week in Syracuse, Thomas Jefferson, son of Joseph Jefferson, visited one night in the sailing city and went to see Mr. Stephens' imitation of Joseph Jefferson as Rip Van Winkle. Afterward he told a local reporter: "Hal Stephens certainly gives an excellent imitation of my father in Rip Van Winkle. I have been trying to imitate my father successfully for five years, but have given it up as a hopeless task. Mr. Stephens is an artist, and all of his personations of characters with whom I am familiar are capital. Mr. Stephens is an artistic and an impressive player, and his act is a most enjoyable and entertaining one."

VAUDEVILLE JOTTINGS.

Jeannette Watson Dwyer's Orchestral Burlesquers have enjoyed thus far a highly successful tour. They play to-night at the Casino, with Sam T. Jack's, Chicago, to follow.

Irving R. Walton has closed a thirteen-week' summer engagement on the German park circuit in his character change specialty.

Carroll, the whistler, is making a hit at the Fro-American Exposition, where she is performing at the Exposition. At the close of her tour she will probably appear in the city of New York.

Madamey and Stone will sail for England on Dec. 1, to appear in the Christmas pantomime at Liverpool, after which they will all a long engagement at the London Empire and then return to this

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

EMILY LYTTON

Entitled -- A PERFECT LADY.

In a Unique, Original Sketch
by Francis M. Livingston.

Mamie, Mamie, don't you feel schamie,
Tell me are there any more at home like you.
Disposition shady, but A PERFECT LADY.
A beginner, but a winner, Mamie.

PRODUCED at Paterson last Saturday night and a big hit.
TO WHOM IT MAY CONCERN.—The effects used in the above act and all business appertaining thereto have been fully protected by copyright.

TO MANAGERS.—If you want a novelty see this act.

FOR TIME AND TERMS address, this week, PARK THEATRE, WORCESTER, MASS.

OCT. 7 AND 14 ONLY WEEKS OPEN UNTIL DEC. 8.

HELENE MORA

BACK FROM EUROPE.

Disengaged for Eastern Dates Only.

Address WILLIAM MORRIS or Bensonhurst, L. I.

Returns to London May, 1902

MR. AND MRS. GENE HUGHES

In England, presenting A MATRIMONIAL SUBSTITUTE. (One continuous laugh.)
Address 22 Leicester Square, London, England.

MR. and MRS. JIMMIE BARRY

In Vaudeville,
presenting
Address Dingman's Ferry, Pike Co., Pa.

MRS. WILKIN'S BOY
and
A PIPE DREAM.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

The FOUR HILLS

At Chillum Park for the Summer. Good acts, write. Man with
Picture Machine, small company, can get two weeks.
Knoxville, Tenn. CHAS. HILL, Mgr.

ED. GRAY

"MIMICAL COMEDIAN."

A big hit at Keith's, Providence, last week. This week, Keith's, Boston. 13 minutes
of refined monologues from my own refinery.

Address WM. MORRIS, Agent, 111 East 14th St.

JOSEPHINE GASSMAN

Josephine Gassman and her plectanulus, Bill and
Irene, created a furore. Miss Gassman caught on
from the moment she appeared, and the opening of
the two cute little plectanulus, with their amusing
"business," carried the house by storm. All had to
World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

CLAUDE THARDO

The Side Wheeler.

Second year with Spooners, singing "Coon" songs.

Park Theatre, Brooklyn, N. Y.

ARTIE

HALL

THE GEORGIA COON
SHOUTER.

MR. AND MRS. HARRY THORNE

In WILL M. CRESSY'S Latest Success,

THE CORAL STRAND.

VERNON The Ventriloquist

NOTES:

Say, we've moved! Me an' Tommy an' Hayal an' Jorge an' Missus Grai, furnished
E ownne phlat, hear's the number, 152 E. 27th St., N. Y. Sitty.
P. S.—We tuk Vernon along.
N. B.—An his m'ssus, 2.

"JOE."

EDDIE GIRARD and JESSIE GARDINER

Open Time, Sept. 30, Oct. 7 and 14.

Sisters Hawthorne

NEILL

LOLA

"Fight for the girl you love"

Will be a magnificent production.



3 KEATONS

ON THE ORPHEUM CIRCUIT.
Kansas City this week. Omaha to follow.

ALL OPEN FEB. 3

Fine and Daisly. Music, Dancing and Comedy.

Will M. Cressy and Blanche Dayne

At Shen's Theatre, Toronto, Can., Sept. 18, produced Nugget Number 12
from Cressy's Laugh Foundry.

A VILLAGE LAWYER.

And it was A GREAT BIG HIT!!! Keith's Theatre, New York, next two weeks.

"A fellow of infinite jest."

JAMES J. MORTON

General Manager

THE LAFAYETTE SHOW,

N. Y. Casino, N. Y.

JAS. F. DOLAN and IDA LENHARR

Presenting A HIGH-TONED BURGLAR and TAKING CHANCES.

With the Hyde Show this season.

HAPPY FANNY FIELDS

Re-engaged at Tivoli and Oxford, London, for Sept.

Making 20 consecutive weeks in all, as the feature.

Sole agents, Warner & Co., 30 Wellington St., Strand.

CLARICE YANCE

WITH....

Scribner's Specialty Co.

THIS WEEK:

Haymarket Theatre,
Chicago, Ill.

"The Southern Singer."

"JESS" DANDY

A TREMENDOUS HIT IN THE WEST.

OCT. 14TH, ONLY OPEN WEEK.

ALWAYS ORIGINAL!

Permanent address, Tremont, N. Y. City.

FRED NIBLO "THE AMERICAN HUMORIST."

The Ipswitch Weekly Bowler:

The Congregational Church, last night, was packed to the doors to see the concert given by the
"Ipswitch Temperance Club." Mrs. Martha Blodgett, wife of the jovial undertaker and insurance
agent on Main Street, gave a delightful lecture on the awful effect liquor has on the lining of the stomach.
"Dob" Smith played a tune on the concertino and Fred Niblo sang "Has Anybody Seen Our Cat?"

BERT HOWARD and LEONA BLAND

In A STRANGE BOY. By Chas. Horwitz.

Sept. 23-30, Springfield and Worcester.

RE-ENGAGED FOR GREAT LAFAYETTE SHOW.

EDMUND DAY

306 KNICKERBOCKER THEATRE BUILDING.

Author of Some of the Biggest Successes in Vaudeville.

THE HEAD WAITERS (Ward and Vokes), PAT AND THE GENIE (Tom Nawn and Co.), IN TRUST
(Mr and Mrs. Kelcey), UNDER FIRE (Wright Huntington), PARLOR A (Eugene O'Rourke), THE UN-
EXPECTED (Davis and Macaulay), A DEAL ON CHANGE (Lillian Burkhardt), ALL IN THE FAMILY
(May Edouin and Fred Edwards).

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The follow-
ing acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for George Bennett and Co.; "A Strange
Boy," for Howard and Bland; "Women and Waiters," for "Her Beauty Doctor"; "A Matrimonial Substitute," for
Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Morgue," for
Henry K. Duart; "Miss Ambrose," for Edith Thomas; "The New Minister," for Mack and Elliott; "An Amen, Amen,"
for Mr. and Mrs. Tony Farrow, and many others. For terms on sketches, monologues, etc., address
CHARLES HORWITZ, Care Chicago, Saratoga and Van Ness, 6 West 10th St., N. Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper-Weekly.

401 STRAND, W. C.

country. Fred Stone is thinking of buying a Long Island farm and devoting next summer to the cultivation of chickens and garden peas.

Victor Jerome, of Jerome and Alexia, has severed his connection with that team, and will hereafter be known as a member of the Famous Trio-Jerome, Freeman, and Welch.

Lorraine will produce this Fall her new operetta, "All Hallows' Eve," by Currier Cooper and Charles P. Florkin, carrying special scenery and costumes. She will be assisted by Charles Hagley, the baritone.

Wilson and Leicester will sail on Oct. 11 for England, where they will open Dec. 28 on the Hull tour, with the Moss and Thornton tour to follow. On Oct. 28 they open on the Keith circuit in their new act, for which they will carry their own scenery and electrical effects.

Sendow sailed for New York on Sept. 18 on the steamship "Kreuziger Wilhelm." He will open Oct. 7 on the Frontier circuit.

Harry Thomson played last week at the Chicago Opera House with pronounced success.

A testimonial benefit will be given to Nat Fields, Sol Fields, and Al. Curtis, the three comedians who have made the burlesques at the Chicago Opera House successful for the past sixteen weeks, on Sept. 27. The co. leaves on the following night for the road.

Pauline Moran and Turner's plectanines are coming largely all through the English provinces, and are booked in Australia for six months, beginning in August, with South America to follow.

Six Hasman Ben All arrived by the steamer "Aller" last week from Moscor, N. W. Africa, with a party of four hundred Arabs from the interior town of Tatta. The entire band were brought on specially for Lost in the Desert, opening Sept. 28.

James E. Home and Marguerite Ferguson have been one of the leading features over the Keith circuit.

Stuart, former of Rogers and Simon, introduced his new comedians by Norton and Hoffman at the Lyceum, Atlanta, last week.

Sidney Rosenfeld has begun work on a new burlesque to succeed The King's Carnival at the New York same time about mid-Winter.

Iris Marks will begin on Sept. 28 to manage a series of Sunday vaudeville concerts at the Metropolitan Theatre.

Armstrong O'Donoghue is playing the lead with Little Dora at Decker's, Wilmington, Del., this week.

The Quaker City Quartette-John Pieri, Harry Ernest, Ed. Hasman, and H. S. Carson-open their regular season at Keith's, Philadelphia, 30. They will introduce a new feature, color instead of four banjos, three guitars and mandolin.

Frey and Fields are in their sixth week with Noble's Knickerbockers.

John Alden, who recently opened with Fiddle-Dee-Dee, playing De Wolf Hopper's part, has made an equally hit, and therefore will not be seen in vaudeville again until late in the season, when he comes to produce two new sketches.

Charles Sloan was badly injured by being thrown from a horse while riding a match race at Hatteras on Saturday.

Thomas E. E. Fall, of New Haven, made a bit of a name for himself by stopping a runaway horse and enabling its driver to escape almost certain death. In a lively race, Mr. Fall drove his own spirited horse fast enough to overtake the runaway, when a dangerous bridge and bring the carter's stand to a standstill.

Victor Dale is back in London, where she has become a favorite among the nobility. In whose drawing rooms she has been a prime entertainer. Miss Dale will soon leave London to go to Birmingham, to rehearse the Glee-Club in a new production of The Theatre Royal.

Fred Andrews left the stage last February for a year's rest.

John May arrived from Europe on Saturday and told all about the success of Americans abroad. The success in one of the most successful comedians.

The London "Amateur," of Sept. 7, published a long portrait of Sidney Wilmot, pictures of the three comedians of E. Wilmot and Sam, New York, London, and Chicago, along with a full account of all of them.

Charles E. Litchfield, a young comedian, who last season opened with the Famous Trio-Jerome, Freeman, and Welch, was the principal attraction at the first show in New York at the Madison Music Hall on Sunday. His value is high and general and is based on a combination of natural talent, wit, and a desire to display the best qualities of his voice, but they pleased the audience and the standard business opinion.

Order to the House of Lords, Edward Clark has been elected to a seat in the House of Commons, and is playing this week at Tony Pastor's.

FAIRS AND CARNIVALS.

The annual Oklahoma County Fair 17-18 drew large crowds. The fair was held at the Oklahoma County Fair Grounds, Oklahoma City, Okla.

The Ohio Canned and Pickle at Spokane, Wash., opened 18 to an attendance at the music tent of 1,000. The Grand Stand Band was the principal attraction. A show of 250 horses was given the day by the Spokane Horse Show, of which the fair was the principal attraction.

John, Michigan, last fall and central, held Sept. 9-12, was a great success. The fair was held at the fair grounds, and the attendance was large.

St. Louis, Mo., held Sept. 10-12, was a great success. The fair was held at the fair grounds, and the attendance was large.

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VAUDEVILLE.

ALONE.

EDWARD CLARK.

(Formerly of SWIGGETT and CLARK.)

AT TONY PASTOR'S.

P. S.-Billy "Single-out-Clifford," please write.

ASBURY PARK

THE FIRST Q'N FIRED.

Mr. Chas. J. Stine and Miss Olive Evans

Assisted by a Constellation of Comedy Characters in

MAMA'S NEW HUSBAND.

AUDIENCE MANAGER, PRESS AGENT.

"The Hit of the Season."

CAICEDO, KING OF THE WIRE.

Has just finished his successful engagements at Fairs at Toronto, Ottawa and other cities in Canada and has returned to New York. For dates and terms write or wire to his permanent address to

JUAN CAICEDO, 108 West 17th St., New York City.

"THE CHATTERING CHUMS."

Harry LINTON and McINTYRE Lelia

Specialty engaged for the light comedy roles in George W. Mumford's farce, "Mrs. B. O'Shaughnessy."

270-272 W 39th St. COOK'S PLACES, 200 E. 14th St. (NEW YORK CITY.)

Headquarters for Dramatic, Opera and Vaudeville Actors.

FURNISHED ROOMS, SINGLE and EN SUITE.

L. GOLDSMITH, Jr., Broadway and 20th St., N. Y.

Litho Trunks
Bill & Ticket Trunks
Theatrical Trunks
Rattan Trunks

50TH CENTURY MAKE-UP BOX, 69 Cents.

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THE B. F. KEITH INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES

E. F. ALBEE, General Manager.

HIGH CLASS VAUDEVILLE.

A. K. RODGERS, Booking Manager, Association of Vaudeville Managers, St. James Bldg., Broadway and 28th Street, N. Y.

HILTON and BULLY

NOBLES

STARRING IN

DRAMA AND VAUDEVILLE.

Agents at 109 First Place, Brooklyn, N. Y.

Little Elsie Janis

THE AMERICAN LOFTUS.

A delicious little mimic named Elsie shared honors with Corwin in the applause.

With Empire Van Co.

SKETCHES for Vaudeville work.

Generally have one or two on hand.

M. E. LINDENBAUM, P. O. Box 164, Brooklyn, N. Y.

WILDER, MARSHALL P.-Orpheum, Brooklyn, 23-25.
Williams, Belle-Olympic, Chicago, 23-25.
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MATTERS OF FACT.

The Nina Repertoire company began rehearsals yesterday and will open its season at Hyatt, N. Y., Oct. 7.

John Turton is playing Alkali Ike with A Hot Old Time.

Are You a Buffalo will open its regular season at Elsiebeth, N. Y., Oct. 8, with a cast including Ed. M. Farrow, John Lawrence, Harry A. Adams, John F. Dan, Dan Swift, George Scotty, Swift and Fisher, John Cummins, Edith Sinclair, Louise Sator, Little Lawrence, Josie French, Alice Cummings, and Kate Williams.

Paul McHenry wrote The Mitten that A Thoroughbred Tramp had an immense opening in Cincinnati Sunday.

The Rays opened the season on Sept. 18 in Youngstown, O., in A Hot Old Time. Introduced into town made by the Prosper Tramp, the Debutary, Statues, and Western and Allen. This season will be the last year of the Rays in A Hot Old Time.

T. H. Winnett has the exclusive agency for Frank Harvey's latest melodrama, A Woman of the People, since the World and Herald Out. Mr. Winnett will re-enter the field of active management this season, introducing J. H. Shepard's four-act comedy drama, The Moonshiners, in the popular prize houses.

The new Empire Theatre, North Adams Mass., will open on Oct. 2 with W. A. Brady's "Lovers' Lane." This theatre was built by the Sullivan Brothers of North Adams, at a cost of \$20,000. Maurice E. Sullivan, manager of the Academy of Music, Pittsfield, and the Opera House, Great Barrington, is the owner and manager of the new Empire Theatre, which is one of the best in New England. Mr. Sullivan has for the past fourteen years been connected with the Academy of Music, Pittsfield, which will give assurance of the manner in which the new Empire Theatre will be conducted.

The De Munn Tris, comedy artists, last season a feature with William E. West's Minstrels, in a recent season at the Alma Chester company, which is experiencing its most successful season.

F. C. Bancroft, business-manager of the Cincinnati Bell Club, will be at liberty at the close of the League season, Oct. 1. He is thoroughly competent to fill position of business-manager or treasurer with combination or theatre.

Joe of the Bar & Ranch, starring Alice Archer, is reported to have been a hit wherever it has played.

Mr. and Mrs. Henri Laurent bag to express thanks to many friends for their tributes of sympathy and confidence in their bereavement at the loss of their only son, Harry Arthur Laurent, who died Sept. 1, 1901, at the age of sixteen years.

Miriam Nothitt, who has been engaged by Mr. Crane, was a pupil of the Stanshope-Westcott Dramatic School last season, and Mrs. Westcott considers her one of the most talented of her graduates.

Gia Humphrey is adding to her reputation as a leading actress by her portrayal of Mrs. Wilson in The Fatal Wedding.

BAILEY-STIRN-Loan Orlando Bailey and Gertrude May Stin, in New York City, Sept. 1.
DORRIN-BARTLETT-William C. Dorris and Kate Bartlett, in New York City, Aug. 31.
EDWARDS-POMEROY-A. J. Edwards and Iola Pomeroy, in St. Louis, Sept. 12.
YOUNG-JOHNSON-James Young to Edna Louise Johnson, in Long Island City, N. Y., on Sept. 15.

AGOURT-Henri Agourt, in Paris, France.
HERSEY-Ella G. Hersey, in New York City, Sept. 21.
RAYMOND-Gus Raymond, at Amassia, Mo., Sept. 21.
REYNOLDS-John F. Reynolds, in New York City, Sept. 20.
ROBERTS-James Booth Roberts, at Elsiebeth, N. Y., Sept. 14, and 25 years.

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WALTER S. BALDWIN, Grand Opera House, New Orleans, La.

turned people away; audiences pleased. Amy Lee co. 22-23.

MAHON-MORGAN GRAND OPERA HOUSE (M. Mahon, manager; S. S. Vail, business manager): Down Mobilia 12; good business; pleasing performance. Robert B. Mantell in Hamlet 17, S. E. O. fine performance. The Tide of Love 23.

FRANKLIN OPERA HOUSE (M. Reis, manager; John Mills, manager; Robert B. Mantell in Hamlet 17; good business; fine performance. Uncle Josh Sprinkly 23. The Gamekeeper 26. The Man from Mexico 28.

NORTH EAST-SHORTS OPERA HOUSE (Charles A. Ransom, manager; Perry, Odell and Deol's Comedians 13 in A Soldier's Sweetheart to large and pleased audience. Klark-Seville co. 26-28. Russell's Comedians 30.

MOUNT PLEASANT-GRAND OPERA HOUSE (J. B. Goldsmith, manager; Stinson's U. T. G. 13 to S. E. O.; audience pleased. Hello, Bill 21. Uncle Hec 23. Fudd-head Wilson 25. McCloy Stock co. 26.

WEST CHESTER-ASSEMBLY BUILDING (David Beaumont, manager; Roper Brothers in Next Door 11; performance excellent; good house. U. T. G. 24.

DANVILLE-OPERA HOUSE (F. C. Angle, manager; Stinson's U. T. G. 13-14; fair house and performance. The December 21. The Secret Warrant 23. Pennsylvania Oct. 2. The Little Minister 4.

SHAMOKIN-O. A. R. OPERA HOUSE (J. F. Oiler, manager; Way Down East 14; packed house; on excellent. A Crazy Guy 17; fair and pleased audience. When We Were Twenty-one 23.

WARREN-LIBRARY THEATRE (F. R. Scott, manager): The Casino Girl 19 cancelled on account of the President's funeral. Way Down East 21. The Watch on the Rhine 23.

COLUMBIA-OPERA HOUSE (James Cruthers, manager): Orla A. Harris in A Soldier's Sweetheart 13; fair house and performance. Stinson's U. T. G. 17; satisfactory house and performance.

CANTON-LAWSON OPERA HOUSE (W. W. Whitman, manager): Service and Service's English Stars 13-15; fair audience pleased.

ASHLAND-GRAND OPERA HOUSE (Walter and Vernon, manager; When We Were Twenty-one 13; fair house; performance excellent. Giovanni, hypnosis 23-24.

WHEATPORT-WHITE'S OPERA HOUSE (Frank D. Hunter, manager; Marie Lamour in A Woman in a White Dress 14; fair house and performance.

HILTON-OPERA HOUSE (A. J. Blair, manager): Volunteer Organist 23. Francisco, madrigal, 24.

MT. CARMEL-BURNBIDE OPERA HOUSE (James Gould, manager): The December 19. When We Were Twenty-one 21.

TOWANDA-HALLS OPERA HOUSE (C. T. Kilde, manager; Stinson's U. T. G. 13. Russell Comedy co. 14-16.

WELLS VERNON-PEOPLE'S THEATRE (W. H. Lane, manager): A Woman in the Case 15. Uncle Hec 23. Edge-Cornell co. 26-28.

POPPETOWN-GRAND OPERA HOUSE (Great M. Kama, manager): Thomas 13; large audience; on 24.

TITUSVILLE-OPERA HOUSE (John Cohen, manager): On the Ocean 13-21.

RHODE ISLAND.

PAWTUCKET-OPERA HOUSE (William R. White, manager): The December 13-14; fair house; performance good. On the Ocean 15-16.

FALL RIVER-OPERA HOUSE (J. H. White, manager): The December 13; fair house; performance good. On the Ocean 15-16.

WOODBRIDGE-OPERA HOUSE (J. H. White, manager): The December 13; fair house; performance good. On the Ocean 15-16.

WESTPORT-OPERA HOUSE (J. H. White, manager): The December 13; fair house; performance good. On the Ocean 15-16.

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Walker, manager): The Spring-Taylor Combination did good business 9-14 in His Child's Evidence. The Son of Lee, Leah, the Jewess, Ruth Andie, Lost in London, Because He Loved Her So, and The Comedian Cass; good on. Rudolph and Joseph 27. Richards and Frisbie's Minstrels 28. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

PORT WATSON-GRAND OPERA HOUSE (Peter Greenwald, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

DALLAS-AMPHITHEATRE (George Amy, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

PARIS-PETERSON THEATRE (R. Peterson, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

YAKIMA-GRAND OPERA HOUSE (A. H. Simon, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

TAYLOR-OPERA HOUSE (F. K. Carradine, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

UTAH.

SALT LAKE CITY-SALT LAKE THEATRE (George D. Pyper, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

PARK CITY-DEWEY THEATRE (F. J. McLaughlin, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

VERMONT.

BURLINGTON-HAWARD OPERA HOUSE (W. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

ST. JOHNSBURY-ROSE OPERA HOUSE (J. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

BARRE-OPERA HOUSE (W. W. Laporte, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

ST. ALBANS-VAUGHN'S OPERA HOUSE (F. W. Vaughn, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

BENNINGTON-OPERA HOUSE (Goldsmith and Wood, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

MONTPELIER-BLANCHARD OPERA HOUSE (J. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WILLIAMSBURG-OPERA HOUSE (M. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

BRATTLEBORO-AUDITORIUM (George R. Fox, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

VIRGINIA.

RICHMOND-ACADEMY OF MUSIC (Thomas G. Leach, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

STANTON-OPERA HOUSE (Goldsmith and Wood, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WICHITANIA-AUDITORIUM (Arnold and Worthington, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

SUFFOLK-CITY HALL THEATRE (R. E. Hall, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

LYNCHBURG-OPERA HOUSE (F. M. Brown, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

DANVILLE-ACADEMY OF MUSIC (Gold and Scott, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

ALEXANDRIA-HILL'S OPERA HOUSE (W. H. Hill, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

PETERSBURG-ACADEMY OF MUSIC (W. H. Hill, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

ROANOKE-ACADEMY OF MUSIC (W. H. Hill, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WASHINGTON.

YACONA-LECHER Opera House (W. W. Lecher, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

NORTH YAKIMA-LAMONT THEATRE (J. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

SPOKANE-AUDITORIUM (Harry C. Hayward, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WHEELING-OPERA HOUSE (Charles A. Feller, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

HUNTINGTON-TRINITY THEATRE (George R. Goldsmith, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

PARKESTOWN-AUDITORIUM (W. H. Hill, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

er. manager): The Vermont Old 14; large house and audience. The Watch on the Rhine 17; large and appreciative audience. R. D. MacLean and Odette Taylor 18. McCloy Stock co. 23. Russell Comedy co. 24.

MARTINSBURG-CENTRAL OPERA HOUSE (A. F. Lambert, manager): Frank Adams in Uncle Hec 12; fair house; satisfactory performance. Herald Square Opera co. in The Village Bride 18. The Devil's Delusion 23. Fudd-head Wilson 24.

CHARLESTON-BURLEY OPERA HOUSE (H. L. Burley, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

CLARKSBURG-TRADERS GRAND OPERA HOUSE (L. S. Brown, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WILLIAMSBURG-BARTY'S OPERA HOUSE (W. F. Bart, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WARRINGTON-OPERA HOUSE (J. M. Barnack, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

SIDNEYVILLE-AUDITORIUM THEATRE (A. R. Doyle, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WISCONSIN.

FOND DU LAC-CRESCENT OPERA HOUSE (F. R. Heber and H. E. Potter, managers): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

SHENANDOAH-GRAND OPERA HOUSE (H. E. Stollman, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

ASHLAND-GRAND OPERA HOUSE (W. T. Sauer, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WATERTOWN-TURNER OPERA HOUSE (H. A. Newman, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

STEVENS POINT-NEW GRAND OPERA HOUSE (W. L. Brown, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

GREEN BAY-THATRE (J. H. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

APPLETON-OPERA HOUSE (J. W. Thibault, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

OSHKOSH-GRAND OPERA HOUSE (J. E. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

MANITOWOC-TURNER OPERA HOUSE (H. A. Newman, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

RACINE-GRAND OPERA HOUSE (J. E. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

WAUSAU-GRAND OPERA HOUSE (J. E. White, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

DAVISON-FULLER OPERA HOUSE (Edward M. Fuller, manager): The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24. The Tide of Love 23. Gertie and Gertie 24.

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